

FEBRUARY 15, 1950

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THE Art digest

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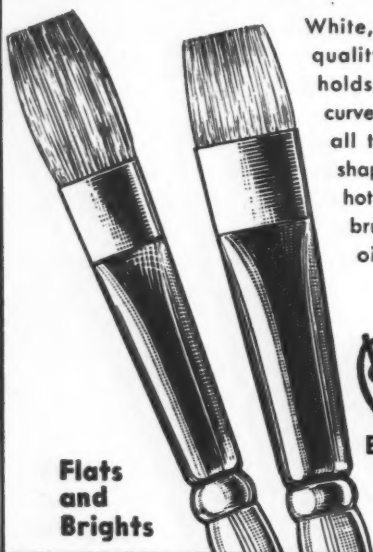
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"Singer with Glove"
by Degas. Lent to
Impressionist Show at
Knoedler. See Page 7.

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THE ART DIGEST

Vol. 24, No. 10

February 15, 1950

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GRACE T. TURNBULL: *Hippopotamus*

Hippo-Hooray

SIR: Mr. Richard Warner asks [DIGEST, Dec. 15] if our contemporary artists have failed to sense the imaginative possibilities in the hippopotamus and comments upon "the wisdom of the ages in that face . . . the overall complacency" of this animal "so long neglected in art."

In the attempt to prove that one contemporary artist at least has succumbed to the charm of that enigmatic personality, I submit this photograph of a black Belgian marble hippo head, hoping that Mr. Warner may find captured there some of the wisdom and complacency that he seeks.

—GRACE T. TURNBULL,
Baltimore, Md.

More Puff-Sheet Huff

SIR: Re puff sheet [DIGEST, Jan. 1]. That "thing" is still going on. I do all I can to bring this racket to the attention of my fellow painters. I have an idea that "they" get catalogues of American exhibitions and send the eternal bite. I still get them. Thanks for what you are doing.

—XAVIER GONZALEZ,
New York, N. Y.

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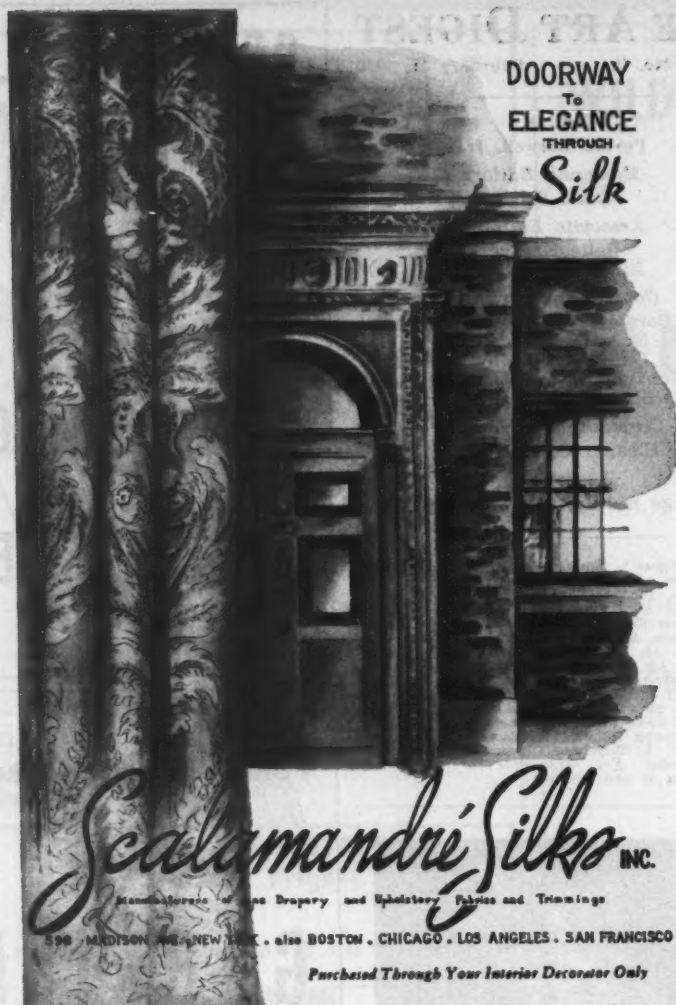
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Art on a Screen

By Emily Genauer

ART FILMS as such are not, of course, news. They have become virtually standard equipment for museums. They crop up occasionally on television broadcasts. Small movie theatres in scattered large cities have used them as "shorts."

When a movie house in New York City, however, dares to run a full-length art film as its main feature, and discovers it to be so powerful a draw that all previous attendance records are broken, that is news.

The film responsible for this current phenomenon is a very special one, to be sure. It's "The Titan, Story of Michelangelo," adapted by R. J. Flaherty from a Swiss film. It is shown at the Little Carnegie Theatre, where it has been viewed by over 2,000 persons daily.

Questions asked at the theatre of those who have seen the film, reveal several provocative facts. Its appeal to the general public, even to persons totally unfamiliar with Michelangelo's art, derives primarily from the majesty of his great sculptures and frescoes as their skill, their scope and their humanity are lovingly revealed by the film's extraordinary lighting and by the camera's lingering emphasis on details. Almost as moving to the audience is the story of the artist's tumultuous life and agonizing conflicts as they are affected by, and viewed against, the stirring background of Renaissance Florence and Rome and projected convincingly and dramatically without the introduction of a single living character.

To art-lovers, however, especially to those who are familiar with the art treasures of Italy, it appears that the film's reverential treatment of Michelangelo's work affords no whit more pleasure than its recalling of other masterpieces less frequently seen and no less deeply esteemed.

Almost simultaneously with the opening of the Michelangelo film came another significant indication of growing popular interest in art. The Columbia Broadcasting System some weeks ago presented an experimental color television program originating at the National Gallery. Available, unfortunately, to only a limited number of persons, among them members of the Federal Communications Commission and about three hundred guests of C.B.S. at their Washington Studios, the program was judged by the audience and by a hard-headed reporter of *Variety*, trade journal of the entertainment world, to be an almost unqualified success.

It was built around eleven important paintings by Van der Weyden, Steen, Romney, Fragonard, Holbein, Renoir, Cézanne and others, and it presented not only the paintings but such "related" sequences as lute playing and ballet, all bearing upon the paintings.

Almost no concessions were made in it to what is generally regarded as the "popular" approach. Comment on a Van Gogh canvas, for instance, was confined to its formal qualities, with no mention of severed ears or fits of insanity.

And yet the results were rated so successful that both C.B.S. and the National Gallery have planned a second art broadcast in color television for February 19.

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Comments:

Ambassadorial Art

AN INTELLIGENT MOVE has been launched by the American Institute of the University of Munich to spread American culture in Germany. Marking the Institute's dedication in May, the exhibition will consist of 100 modern American paintings by 20 artists, to be selected by Thomas C. Colt, Jr., director of the Portland (Ore.) Art Museum. The display on which the United States High Commissioner for Germany and the Department of State will co-operate, will have three subsequent showings in Frankfurt, the British Zone and the French Zone, as an important aid in the cultural reorientation of Germany.

Before they are shipped overseas, the paintings will be assembled at the Portland Museum for exhibition, beginning March 24. At this time, interpretative documentation will be prepared. In the opinion of Director Colt, these paintings, while they may not be his own personal favorites, represent significant streams in the current of postwar American art—the new vitality that should influence the near future. He admits that others might select entirely different lists, but the artists included are those dictated by his wide experience in the museum field. They are:

Joseph Albers, Eugene Berman, Stuart Davis, Lionel Feininger, Philip Guston, Edward Hopper, Karl Knaths, Yasuo Kuniyoshi, Rico Lebrun, Jack Levine, John Marin, Loren MacIver, Jackson Pollock, Henry Varnum Poor, Clayton S. Price, Ben Shahn, Charles Sheeler, Mark Tobey, Franklin Watkins and Max Weber.

Each of these painters will be represented by five works, since it is impossible for a stranger to gain any understanding of an artist from a single exhibit. According to Colt, these painters were selected on the basis of the quality and impact of their work in decade 1940-1950. They are all citizens who have long worked in the United States, and this selection was intended to indicate the range of contemporary American painting.

Although no obvious entry into the "cold war" is attempted by this exhibition, a comparative show from Russia might shock liberalism toward experimental art into our sterile intellectuals who praise Lenin and Parrish with the same breath. Freedom of expression keynotes Colt's exhibition; propagandic platitudes describe the Soviet paintings I have seen. In fact, the "breed and breath" school of the Hitlerian myth encompasses the Soviet and all other artistic expressions of state slavery. Germany, which once produced the strongest group of expressionists, should appreciate these free and varied expressions of modern Americans, who were trained to ignore the demands of political dictation.

Colt's exhibition may not be the greatest presentation of modern American art, but it is a convincing display of the free thinking of a free people. Along this line lies the future power of Germany.

Durand-Ruel Closes

LIKE AN OBITUARY of a famous art figure reads the announcement of the closing of the Durand-Ruel Galleries in New York. On Feb. 1, the noted art firm, in order to settle an estate, closed its doors at 12 East 57th Street after writing a brilliant chapter in international art exchange and after introducing the bulk of French Impressionists—Renoir, Monet, Degas—to American collectors.

Whether or not Durand-Ruel will reopen in New York at some future date depends upon what materializes out of the present "unsettled conditions in France," according to the firm's attorney's, Coudert Brothers. Director Elfers, who plans to become a farmer, states that the gallery may reopen in about two years. In the meantime, the gallery's rich stock of Impressionist paintings will be stored in this country.

Durand-Ruel was founded in 1803 in Paris. In 1886, Paul Durand-Ruel, the dealer who had adopted the unwanted Impressionists, opened a branch gallery in New York, whence the popularity of Impressionism began to spread across America. While they were still unknown and often ridiculed by the entrenched Academy, the Impressionists retained the confidence of Durand-Ruel and he continued to buy their works—thus supporting the artists and at the same time building a treasure trove for his gallery.

Durand-Ruel offers a perfect example of the French system of dealer support of art. Without the purchases that Durand-Ruel made directly from Renoir and some of the others, they could not have afforded to go on painting. Meanwhile, the dealer held the paintings for a rising market and the artist continued to eat. Under the American system, unless the dealer makes a sale, the artist doesn't eat—or he hunts a job teaching.

In the case of Durand-Ruel, the gallery gambled and won. Styles changed, Impressionism became fashionable at the turn of the century, and Durand-Ruel gained in high profits and prestige. An example: Durand-Ruel, back in 1871 bought a lot of 22 Monets for about \$300 (1,500 francs) each—a generous wholesale price at the time, but a shrewd investment when we think of the sums such works bring on present-day auction blocks. From its rich-laden racks, Durand-Ruel has for half a century, under the guidance of Paul's sons and his grandsons, supplied notable paintings to leading museums and collectors.

Linking the past with the present, at least one painting in the current Knoedler show (see page 7) was in Durand-Ruel's first Impressionist exhibition in New York—Pissarro's *Potato Pickers at Pontoise*.

Too Many Words

UNLIKE THE CHINESE who define a painting as worth 10,000 words, our art critics often conceal their ignorance and confuse the collector by employing meaningless jargon to give profundity to some shallow abstract painting that honestly claims only decorative value. Faced by such false profundity, the prospective collector retreats from the barrage of aesthetic cliché and seeks safety among the reproductions. With no intention of singling out Barnett Newman, I would like to use an unsigned review of his work in the *New York Times* as a perfect example of this kind of thing. Falling in love with one's words is part of what is wrong with art criticism today.

Says the *Times*: "There are many who will jeer mercilessly when confronted by the canvases in this debut. Each of the pictures is simply a colored surface cut vertically by one or more lines. But I wonder if they will remain unmoved. These pictures have, for me at least, an undeniable attraction—vibrancy, mood, impact, wholly direct and visually induced. Newman believes that line, intensely concentrated upon, can become a pure means of conveying emotion. . . . Space as such is not defined; it is as if the colored surface were simply part of a continuum in which the sharp or wavering line exists as an emotive element, without frame of reference, without objective meaning. I cannot tell after one viewing whether these pictures will quickly wear themselves out."

Neither can we!

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Los Angeles Events

By Arthur Millier

LOS ANGELES: Six painters and six sculptors, all resident in this area, make up a distinguished show in the recently opened Forsythe Gallery. Rico Lebrun, with a large, dramatic *Centurion's Horse*, one of his Crucifixion paintings; Man Ray with several abstractions; Knud Merrild with "flux" paintings, are well known. Julius Engel and Robert McIntosh are becoming important abstract painters, and Milo Lee, new to gallery-goers, soon will be, so his rich-colored pictures of birds promise. Sculpture is good, and well displayed. Pieces by Pegot Waring and Leon Saulter are outstanding. Charles Lawler, Cornelia Runyon, Bennett Wade and, new to this reviewer, Esther Blasko, are the other sculptors.

Ejnar Hansen, veteran California painter, is at the Pasadena Art Institute. He paints people and flowers in glowing colors. A sensitive draftsman, he is especially good at picturing sitters in contemplative, slightly melancholy moods.

Paintings by another familiar Californian, Lucien Labaudt who died in a plane crash in 1943 at the age of 63, are at the Art Center School. His work shows that this San Franciscan was an eclectic, close to the artists of the Paris he left in 1910. Few of his pictures, knowingly painted in cold grays, reflect the vitality which animated the man himself. His humor, however, is often present.

The February "discovery" show at the Los Angeles Art Association's gallery produces three young artists worth watching. Douglas McClellan, who won a purchase prize for drawing in the California Centennial Exhibition, shows deep-colored, expressionistic paintings. William Bradshaw's delicate paintings are sensitive in all departments. Roger Terry Barr, after three years study with Henry Lee McFee, works much like his teacher.

Randall Davey's race-track canvases, portraits and nudes are at the Cowie Galleries this month. Some of his recent pictures painted in Arizona, New Mexico and at La Jolla, a California beach, have great freshness. He is off base, however, when he turns to high colors.

Louis Kronberg, another veteran, shows gentle pictures of ballet girls at the Francis Taylor Galleries, Beverly Hills. They are the sort of mildly pleasing academic works he has painted for half a century.

An auction of "modern and contemporary paintings" was run off here Jan. 30 to accompaniment of laughter and cries of "fake" from local art dealers, collectors and artists. This was the Mark Spero Collection. Francis Henry Taylor, who was present, laughed silently but made no bids for the Metropolitan on works catalogued as by Cézanne, Picasso, Rouault, Homer, *et al.* Prices were very low. Gary Cooper, who had fun bidding, summed it up. "I just bought a Boudin for \$50 by the guy who painted that Homer," he said.

"Art of Greater India," a large exhibition gathered by Henry Trubner, curator of Oriental Art at the Los Angeles County Museum, will be reviewed in the March 1 DIGEST.

THE ART DIGEST

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The News Magazine of Art

February 15, 1950



RENOIR: *Two Girls at the Piano*



SISLEY: *The Loing River at Moret*

A Top Show of Impressionist Art for Scholarship's Sake

By Doris Brian

THE SHEEREST DELIGHT in itself, and a sure-fire hit of a good season, Knoedler's current benefit for New York University's Institute of Fine Arts makes a statement, raises a question or two, and—perhaps—points a moral. Entitled "A Collectors' Exhibition," it presents Impressionist and Post-Impressionist works of art anonymously lent by a quartet of members of the Institute's Advisory Committee.

The individual sparkle of these pictures adds up to a considerable collective candlepower. If you can visit the show, give yourself the sybaritic treat of a good, long look. You'll be torn between the smoldering autumnal fire which seems to burn from within the Sisley *Loing River at Moret*, and the frozen geometry of Cézanne's *Melting Snow at Fontainebleau*, executed, uncharacteristically, in an impasto so thick that the light catching the painted tree trunks seems to imprison them in ice. If the quiet sparkle of Monet's *Red Boats at Argenteuil* doesn't stop you short, then the floral riot of Renoir's *Greenhouse* probably will. There's a magnificent Monet, *Skating*, which holds just the right balance between bold statement and delicate suggestion. For excitement, see the brutal beauty of Lautrec's female *Drinker* or the bold sweep of his original for the famous Aristide Bruant poster; for repose, Renoir's large, serene, *Two Girls at the Piano*. For an idea of the exhibition's character, add to these 16 other canvases worthy of their company plus a single sculpture, one of the handsomest versions of Maillol's poised *L'Île de*

France which spells in another way the Parisian enchantment of Pissarro's *Pont-Neuf*.

Obviously, the lenders' interest in art is both deeply personal and public-spirited. The Institute of Fine Arts which they sponsor has grown, in recent years, into one of the largest and most influential graduate schools of art history in the world. It produces the necessary middle men whose job it is to interpret the art of the past and the present to the public for which it was intended. Hardly a museum staff, an art department faculty list or an art publication fails to carry the name of one of its graduates.

The statement that the exhibition seems to make is embodied in the catalogue foreword by Dr. José López-Rey of the Institute who writes: "The purpose of this exhibition is to help in understanding some significant trends of contemporary taste." Contemporary taste in the art of the past, that is. But the perhaps unintentional implication of the show is that the taste of these collectors (with the exception of a few late echoes of Impressionism) stops short at the year 1901.

A private individual's taste in art is, of course, entirely his own affair. However, we meet these particular collectors not only as patrons of art, but as patrons of art-interpretation. Because of this, and because their Impressionist choices are so fine, it would be enlightening also to see what direction the taste of such angels takes in the field of contemporary art. If it takes none, the situation is distressing, for the Institute of Fine Arts would have

few courses to teach if, in its own day, most of the art of the past had not had ample and intelligent patronage.

It is curious that this exhibition celebrates just that period when art was thrown on its own without the kind of princely encouragement it had often enjoyed. This is where "art in the garret" came in. Degas, Cézanne, Manet and, in his early life, Pissarro, all had independent means—or they couldn't have gone on painting. Renoir, whose family was poor, received from Durand-Ruel the sort of dealer-support which our present system precludes.

It is an old, old story—the deadly parallels between the Impressionists' early struggles and those of many of our contemporaries. If we could eavesdrop on conversations at the Café Guerbois during the '60s and '70s, we probably wouldn't know what century we were in. Ever hear of jury trouble? The *Salon* jury acted in such a high-handed manner that, in 1863, the Emperor himself ordered that there be a *Salon des Refusés*. And when an Impressionist did get by the *Salon's* bars, the conservative critics often made him wish that he hadn't.

The parallels seem to take on fresh meaning each year. In view of recent events, it is in the political charges against the Impressionists that the familiar ring is the most dissonant. Unlike Courbet who was interested in politics, the Impressionists were not. But that didn't keep their critics of the '60s from attacking them on political as well as on esthetic grounds, nor did it deter right-wing politicians from

[Please turn to page 26]

Vienna Art at the Met.

THE 300 MASTERPIECES from Vienna, welcomed with enormous fanfare at the National Gallery in November (DIGEST, Dec. 1), will be exhibited at New York's Metropolitan from Feb. 24 to May 21. Before returning to Austria, they will be seen at San Francisco and Chicago.

Unless selections from the treasure houses of some other European capitals follow those from Berlin and Vienna on a U. S. tour, we are not apt to see another such concentration of artistic wealth here. The 130 paintings furnish a unique opportunity for comparing—in the Metropolitan's own rich galleries and at the Frick—our American-owned examples of the work of Titian, Rubens, Van Dyck and Velazquez with those the Habsburgs bought directly from their creators.

In the excitement over the paintings, however, we should not lose sight of the wonder of the "minor" arts—for example the ivory we illustrate.

The exhibition will be open Wednesday and Saturday evenings till 9, as well as during the Metropolitan's usual hours. Admission: 50 cents.



GERMAN IX-X CENT IVORY. Vienna Col.

Miniatures Which Make Much of Little

THERE WERE NO PIN-UP girls or snap shots to beguile the absent hero before the advent of the daguerreotype and the camera. Portrait drawings, or, if one were wealthy or noble (by no means synonymous terms) oil paintings and graphic work, sufficed for presenting likenesses. However, a variety of portraiture which had a decided vogue in the 16th century and has continued to the present time, was the miniature. At first a small painting on cardboard or parchment it was later executed on ivory, often attaining a size that would put it out of the miniature category.

The Metropolitan's exhibition of 300 miniatures traces the history of this medium. The 16th-century miniature by Jean Clouet, a rather fabulous member of a family of artists, bears a close resemblance to the portrait of *Francois I* in the Louvre, attributed to Jean Clouet. It exhibits the same calligraphic emphasis, the same vitality and the obvious fidelity of observation. Another

early work is by Corneille de Lyon, a Netherland painter, who, arriving in France, executed portraits of the court of Henry II. The atmospheric envelopment, the refinement of handling and beauty of color of this painting is characteristic of all this artist's works.

It is impossible to list all the appealing European and American items of the 17th and 18th centuries appearing in this collection. Celebrities figure largely on both sides of the water. An amusing device is the arrangement by the American Joseph Wood of the portraits of his nine children as a necklace. Familiar names in the American contingent include Copley, Inman, Sully.

The American Society of Miniature Painters marks its fiftieth anniversary with a group of fifty contemporary miniatures that display in their proficiency of technique and charm of presentment the qualities distinctive to this form of art. (Metropolitan, to March 19.)—MARGARET BREUNING.

MAYNARD: John Hoskins, *The Elder*



SULLY: Mrs. W. W. Worsley



Samuel Memorial

SIX SCULPTORS whose work appeared recently in the Fairmount Park Art Association's Third International Exhibition of Sculpture at the Philadelphia Museum of Art have been chosen to complete the Ellen Phillips Samuel Memorial assortment of historical statues on the east bank of the Schuylkill River. They are Jacques Lipschitz, Gerhard Marcks, Jose de Creeft, Waldeman Raemisch, Ahron Ben-Shmuel and Koren der Harootian. Of these, two are definitely European and two others now resident in this country were wholly trained in their native lands. As a group, the six are far from homogeneous in viewpoint or in technique.

On the evidence of what already is erected on the river bank it seems that, while the Samuel Memorial offers one of the richest plums for the sculptor today, it also may claim the doubtful honor of having perpetrated one of America's leading contemporary art atrocities notwithstanding the facts that Paul P. Cret, late top-flight Philadelphia architect, was its design arbiter and that the chosen sculptors should have been able to produce outstanding monuments. To Robert Laurent, Maurice Sterne, Wallace Kelly, Helene Sardeau, Heinz Warneke, Gaston Lachaise, Wheeler Williams, Henry Kreis, Harry Rosin, Erwin F. Frey and John Flannagan commissions aggregating \$94,000 were awarded in 1933 and 1940.

As with the current batch of appointees, however, talents were weighed against rigid settings. At least one architectural mistake which erected a solid wall on the drive side of the memorials was acknowledged when alleviating reliefs were chiseled in the stone. But no such afterthought could help the luckless sculptors!

To be effective, architecture and sculpture must be spiritually akin; neither should infringe on the rights of the other. The Ellen Phillips Samuel bequest, it is true, set up certain space and subject restrictions that led to the present non-solution of an admittedly difficult problem. As a result, good sculptors have turned out bad work and more than one aspirant to a Samuel Memorial Commission has suffered chills down the spine when faced with the actuality of the sculptural scramble on the river drive.

The final group of six leading sculptors, European and American, is possibly the most distinguished yet chosen for the project. "It is hoped," says the Fairmount Park Art Association, "that the sculptors invited to participate will be able to assemble and discuss the arrangements, and that work on the final section of the Memorial will commence this year."

Each of the six now selected could create a work of lasting worth. "The arrangements," however, offer a hurdle no one has yet jumped. If the sculptor creates independently, the architecture will defeat him; if the six work as a group in the effort to realize an architectural-sculptural synthesis, they will be doomed to the sort of compromise that developed static ineptitude in the 1940 effort.

The two basin groupings already erected, in fact, have tackled the problem from two diametrically opposed esthetic view. [Please turn to page 23]



SOUVERBIE: *Nude*, 1928



MATISSE: *Seated Nude*, 1917



PICASSO: *Still-Life*, 1919

Philadelphia News: S. S. White Collection at the Museum

By Dorothy Drummond

THE IDIOMS of modern art and their sources constitute the slant of a collection built up during the past half-century by S. S. White, dental manufacturer, and his painter wife, Vera. It is now temporarily on view at the Philadelphia Museum of Art.

Back in 1901, when Mr. White was a young man in Paris, Rodin chose him as the model for a seated nude *Athlete* which is now part of the collection, as is a portrait of Vera White by the American painter, Arthur B. Carles. Otherwise less personally intimate, the aggregate, as it is hung in the Museum's galleries, provides excellent study material for those interested (as Mrs. White is) in the influences which separately or together have stimulated contemporary art.

For example, the Matisse canvases, ranging from the solidity of a 1917 seated nude to the 1937 *Odalisque* (a ripple of color and design), are hung with Persian miniatures strikingly similar in choice of pigment and in detail, if less fluid in composition. In fact, several Persian still-life murals, taken from a 17th-century house at Ispahan, have the stiff, flat decorative quality of 19th-century American folk art.

The kinship of a Derain head and an early Coptic Fayum panel, *Head of a Young Man*, and the strong affinity existing between Peruvian textiles and paintings by Marcoussis and Braque, are pointed up by their juxtaposition in the galleries. Similarly, the influence of primitive art on the contemporary watercolorist is suggested by the compositions of the young American painter, Edward John Stevens. (See page 19.)

Watercolors and Japanese prints, primarily displayed as a unit in the Museum's print gallery, trace still another vital source tapped by the modern in his quest for new experiences in line, color and design.

The Japanese prints, dating from the early 18th to the mid-19th centuries, vary from head close-ups to landscape and genre. Among the artists represented are Harunobu (first Japanese printmaker to use full color), Utamaro (who specialized in women and

their activities) Kariusai, Shunko, Shunsho, Sharaku (partial to heads of actors), Hokusai (landscapes with figures and a fine unpeopled thunder storm over Mt. Fuji); Hiroshige (with an eye to bridges) and Toyokuni who preferred his actors full length and in action.

In point of time, the earliest canvases in the collection are *Quartier Four à Anvers* by Cézanne (1847-5) and one of that painter's small portraits of his wife (1885). Nor is the Cézanne influence on later painters less insistent than that of primitives and Orientals. The early Matisse figure has much of the same solidity, lost in his more recent canvases; while the break-up of light planes, obvious in the Cézanne landscape watercolors, carries over into the cubist periods of Picasso and Braque and into watercolors by such Americans as Earl Horter, Demuth and Marin.

Historically, Utrillo's *A Parisian Garrison* has interest. Painted in August, 1914, at the outbreak of World War I, it shows French soldiers standing small, stiff, and colorful against large white stucco structures.

A sculptural concept of form sensed in the nude by Matisse (who is also represented by the small bronze figure of a woman, 1911), is reflected in the seated nude's back by Souverbie.

Omissions in the collection are as provocative as its contents. Klee, for example, whose feeling for design is so strongly allied to that of the primitives, is not represented. Linear interest, however, makes itself felt structurally in Rouault's *Pierrot with a Rose* (1936), his *Head* (1937); and in heads by Modigliani and the sculptor Brancusi. Nervous linear flicker of decorative detail pervades several canvases by Matisse and Raoul Dufy.

A *Crucifixion* by Rouault and another by Chagall, although comparable in color, differ widely in feeling, the former, though small, achieving conviction of bigness and impersonal symbolism; the latter showing the human warmth of peasant compassion.

Sculpture by Despiau; oils by Boudin, Renoir (a very small late still-life),

[Please turn to page 21]



CÉZANNE: *Mme. Cézanne*, 1885

ROUAULT: *Pierrot With Rose*, 1936





HOPPER: *Saltillo Mansion*, 1943. Loaned by Metropolitan Museum

The Whitney Hails Edward Hopper

EDWARD HOPPER began painting the visual aspect of America long before the rise of the so-called School of The American Scene. He has never swerved from this allegiance. He seems not to have sought out the tawdry aspects of our jumble of unrelated architecture, but to have accepted it as part and parcel of the background of American living. In his Whitney showing of paintings, watercolors and etchings, one feels that his predilection is architecture, although he presents landscapes and coastal scenes. Only a few of his

figures are interesting in themselves, many appearing fortuitously. They are incidents, but not essentials, of the conception.

Hopper was trained as an illustrator, but found the work distasteful. Later he studied under Henri's inspiring teaching, and began to paint. A contact with luminist art, during a short stay in Paris, is reflected in his early French canvases. So is the influence of Manet's realism. Cézanne's paintings, cubism and other new forms of expression coming into vogue at that time do

not seem to have touched or interested him to any degree.

In America, "The Eight" had already flaunted realism in the face of the Academy. But their interest lay in the teeming life of the city streets, emphasizing the human side of that life. Hopper's realism was more purely objective, seeking to record the American *mise en scène* whether it was a railway embankment and car or a corner saloon. His work met with no approval; the *morte main* of the Academy lay heavily on artists in those days.

Discouraged with painting, Hopper for a time turned again to illustrating and commercial art and finally took up etching. The etchings were not only popular and profitable, but further served him in the sifting and selection of material from visual experience to form a coherent, simplified design. These etchings possess none of the allurements of mellow paper or blurred contours; they are printed on white paper with vigorous, clean line, in a rectitude of technique that admits of no trickery in their development of distinctive conceptions.

This selective vision results in the fact that Hopper's realism is not a transcription of something seen. In his case, that realism is produced by an adjustment through elimination or addition of detail which meets his response to the subject. It is not cynicism which makes him choose late U.S. Grant architecture, mansard roofs or pseudo-Gothic, for his delight in their shapes and forms and clash of contours transforms the commonplace into beauty. He does not go in for the picturesque—chimney stacks or ventilation pipes are important elements of many of his most striking canvases.

His chief protagonist is light: light that turns a clapboarded cottage side into splendor, light that creates a magic pattern of radiance and shadow in an empty room, light that streams from a window into darkness sharply revealing an interior scene. One of Hopper's marked gifts is the evocation of an atmosphere of isolation: a roadside gas station at night called *Early Sunday Morning*, a street with closed shops, or a dreary stretch of an empty Weehawken street are all enveloped in a veil of remoteness and loneliness. Even in such canvases as *Hotel Lobby*, *Room in New York*, or *Chop Suey*, this isolation seems to immobilize the figures.

He evokes mystery as well as loneliness in many canvases, evidencing that this realist is also a romanticist. His pure landscapes display a closeness to a world of rolling earth masses, lush foliage, streams and hills, and he enhances them with flooding sunlight and depths of shadow. The translucent watercolors, all in the pure medium, with occasional flashes of white paper approach naturalism more closely than the oils. Fluency, crispness of contours, rich, sparkling wealth of broken light planes distinguish all of them.

As a realist, he continues an American tradition, but he has drawn from no sources for his work. His creative genius and his fastidious care in developing it have made him the important figure that he is in our art today. As such the Whitney has honored him. (To March 26.)—MARGARET BREUNING.



HOPPER: *Automat*, 1927. Loaned by Mr. and Mrs. Jacob H. Ran



ALLSTON: *Una, Sleeping in a Wood*



EAKINS: *The Biglen Brothers Ready to Start the Race*

The Whitney Bids Farewell to Homer, Eakins, et al.

SOME TWO MONTHS have passed since the Whitney Museum first announced its intention to quit the 19th-century field in favor of full concentration on "contemporary" art. To that end, the museum will sell its earlier art. At the time the news was made public, New Yorkers felt nostalgic pangs over the fate of this group. The prospect of a piecemeal dispersal of the collection somehow made matters worse.

According to the latest information from the Whitney, however, helter-skelter distribution of the collection (estimated at \$250,000 to \$300,000) appears to be forestalled. The Whitney has called in Knoedler's to handle the severance operations and, at the moment, there are rumors that the group may be sold, *in toto*, to a single museum or collector. Failing this, the next best will be attempted: to sell the collection in large blocks. Only as a last resort will the paintings, drawings, sculptures and prints be sold individually.

The size of the group to be sold isn't nearly as impressive as its quality. There are 29 paintings by known and well-known artists, another 29 by anonymous artists or primitives. There are 19 watercolors (13 of which are anonymous or primitive) and some 50 drawings. There are a mere three pieces of sculpture, plus that famous folk carving, the gilded wood *American Eagle*. The bulk of the collection comprises a group of 225 prints.

The Whitney's early American group is a distinctive one. It takes in the major currents of 19th-century American painting as well as the gentler ripples produced by the primitives. Our first really full-blown Romantic, our nature-worshipping landscapists, mid-century genre painters and truthful portraitists, and our native breed of Impressionist are all here in good form.

Heading up the 19th-century contingent in point of time are James and nephew Raphaëlle Peale with a pair of delectable trompe-l'oeil still-lives. Washington Allston, America's first major Romantic, is represented; so is Asher B. Durand who, under the influence of Thomas Cole, became a leading light

in the Hudson River School of landscape painting. William Sidney Mount is on hand to represent America's earliest genre painting with the genial good humor of *Who'll Turn the Grindstone?* And Winslow Homer provides a richer, later variant of this tradition. *Bridle Path, White Mountains*, one of a pair of Homers up for sale, gives us a sense of atmospheric vastness seldom equaled in the history of American painting.

After the mid-century mark, Europe invades our art as our artists invaded Europe. Thus, we find a pair of portraits by the Düsseldorf-trained Hunt and one by the Munich-trained Chase. The cosmopolitan La Farge gives us a native version of the color of Delacroix and the Venetians in three oils and two watercolors. Eakins gives us

some monumental facts in his *Riter Fitzgerald* and also in the painting which is rated very high in the Whitney group and near the top in the field—*The Biglen Brothers Ready to Start the Race*.

As for the Impressionists, we come first to Homer Martin, who learned lessons from our own Hudson River School as well as from France's Barbizon School; then on to the ruralist Robinson, pupil of Monet, and to that poet among Impressionists, Twachtman.

Add to this distinguished group the names of Thomas Birch, William Frerichs, Robert Newman, Robert Reid, Julius Sterns, Edmund Tarbell and H. W. Watrous. Add, too, the Whitney's famous group of primitives, including the painting titled *Runaway Horse*, a

[Please turn to page 28]

ANONYMOUS, 19TH-CENTURY AMERICAN: *The Runaway Horse*





CURRY: *The Man Hunt*

Des Moines Newsletter: A Curry Retrospective

By Helen Boswell

DES MOINES: The thriving young Des Moines Art Center begins its second winter season by honoring a prophet in his own land with the first large memorial exhibition of paintings, drawings and mural sketches by John Steuart Curry, whose sudden death August 29, 1946, closed a chapter both unique and powerful in American art. The Center's February showing, taking over the main gallery, the foyer and print corridor, is large enough for an interested public to stand back and survey Curry's life work, and to evaluate the man as an artist instead of as an influence.

The importance of John Steuart Curry lies not only in his own well-publicized production, but also in his influence upon painters of the American scene. His part in printing a new page in American art annals was major.

His influence as a gentle and persuasive master will still be remembered among the disciples who followed his sincere and direct teachings.

Curry was well on his way to being considered one of America's foremost landscapists. His robust sensitivity in handling pigment in recreating Wisconsin's fields and pastures, his honest sentimentality in tackling sunrises and spring showers, reveal the all-important painter's touch, so often lacking in the works of Grant Wood and Thomas Hart Benton, the other members of a famous trio. His feeling for the lush texture of abundant flowers, the airy grace of colts galloping in the wind, the ravages of nature whipping up a storm, add to his standing as an artist. Curry had a painter's vision, a heartfelt and sometimes awe-struck reaction to the simple countryside. His technique was gentle and studied. He drew well and painted slowly. The result, both forceful and moving, was produced with a minimum of paint. Gradually his color and technique became looser.

His last works show just how untimely

ly his death was. This is especially true of his final self-portrait in which studied workmanship was sacrificed to richer color. Here the careful building up of tones from umbers to paler tints gave way to more direct painting. This freer color and technique, added to his keen ability to observe, held great promise.

The Art Center has been fortunate enough to gather together for the exhibition many of the familiar paintings by Curry, lent by Chicago's Art Institute, the University of Nebraska, the Whitney, the City Museum of St. Louis, and the American Legion in Milwaukee.

Modern Museum Elects Ione Ulrich

Climaxing 17 years of service to the Museum of Modern Art, during which she served as Assistant Treasurer and Business Manager, Ione Ulrich has been elected Treasurer of the Museum. She succeeds Randal H. Macdonald who will continue as Chairman of the Finance Committee of the Board of Trustees.

CURRY: *Self Portrait*



Regarding Boston

By Lawrence Dame

BOSTON: Considerable pother, with potentialities of rioting and mayhem, has been agitating the Hub for weeks over whether a home might be found for the show of Irish art which the Dublin government is sending to this country in April. When the Museum of Fine Arts and later Harvard's Fogg Museum turned thumbs down on giving space to this exhibition after its opening at the Rhode Island School of Design in Providence, the Boston Irish, considerable in power in these parts, rose up in arms. Whirrah, and in the Hub, traditional seat of friendliness toward the Ould Sod, to think that good Emerald Isle products should be snubbed!

Whatever the museums had for reasons, it was announced that since the paintings have price tags and these houses of art are tax-exempt, it would not do to establish a precedent and hang them. The Rhode Island museum, it may be noted, had no such scruples.

As usual, Boris Mirski, the dealer here who has sacrificed most for the cause of art and who is currently showing Jack Levine, prepared to rush to the rescue. But the consul of Eire and the Irish-American societies leaned toward Symphony Hall, which stages art shows as an adjunct to concerts now and then. Symphony has a conservative management, and while the Irish worried about whether this seat of the country's greatest orchestra had prestige enough, the hall wondered whether there might be something subversive or internationally complicated about art from overseas. I am happy to report that, after deliberations equal to those of six UN sessions, Symphony will oblige, throughout the month of May.

Incidentally, Symphony is now showing a collection of prints owned by a business man, Charles H. Watkins, amiable ex-Harvard Club president. Watkins started his collection in London in 1928 when he saw an etching of the Thames and bought it. Now he has some 300 items, including works by Dürer, Rembrandt, McBey and Whistler. Also represented are Arthur Heintzelman, Director of the Boston's Library's Wiggin Collection, Rockport's Harrison Cady and Boston's Thomas Nason.

At the Charles E. Smith Gallery, three women painters of note and imagination are holding forth. Elinor Goodridge has various styles—abstract, impressionist and pseudo-Japanese—in delicate landscapes. Daphne Dunbar is a whimsical romantic whose studies of Mexican life tickle this so-called expert on Yucatan. Bessie Sherman specializes in full-rounded, rhythmic still-lives with muted color effects.

At Doll & Richards they are showing wonderful watercolors in the ancient Chinese manner by a young graduate student whose teaching job at Peking the Reds snatched away. Tseng Hsien-chi's broad, sweeping brush strokes fit perfectly the flight of birds and the moods of plains and mountains.

Margaret Fitzhugh Browne, an accomplished portraitist, has likenesses of children and adults, and still-lives of nice quality at the Copley Society.

[Mr. Dame's March 1 column, dealing with English shows, will come from London.—ED.]

Subject to Sepeshy

THE CURRENT SHOW by Zoltan Sepeshy, whose large group of oils, temperas and watercolors is richly varied in subject but consistently fresh and high in quality, is no standard performance.

Sepeshy, who has achieved considerable recognition in the art world, is somehow not as well known to the public as he should be. Here is a modern painter who has not deserted subject-painting, who can communicate his artist's interest in color, in movement and in design without ever permitting his problems and solutions to become a private matter. The living world attracts him as much as the intellectual concepts of the studio, and he treats both themes with equal vigor. Technically, too, his pictures are especially commanding, for he is a sure and enthusiastic craftsman.

A wide range of subjects is covered in the show. There are outdoor compositions like the handsomely designed *Marine Still-Life*, which won first prize in the 1947 Carnegie Annual, and the tempera *Red Scow*, a simpler essay dominated by its beautiful color. Other pictures are based on themes of movement in space. *Congregation*, concerning a flock of gulls, is a brilliant orchestration of fluttering movement. *Waiting Oarsman* is a striking painting. Typical of the radiant color and exuberance Sepeshy achieves in his new temperas is *Morning Sun*, another memorable picture.

Unique in the show is a bold figure composition showing chorus girls and a doorkeeper. More rigidly designed than some of the others it is painted with equal authority.

Least appealing to this reviewer are the paintings of social import. Among these *New Garden*, showing Adam and Eve alone in a desolate landscape where nothing grows but a shiny red apple waiting to be plucked by Eve, makes the most of an unoriginal theme. (Midtown, to Feb. 25.)

—JUDITH KAYE REED.

SEPESHY: *Congregation*. Midtown



TAUBES: (Left) *Still-Life with Globe*, 1925. (Right) *A Painter's Picture Book*, 1949

Three Decades of Taubes Craft and Art

FREDERIC TAUBES' large retrospective exhibition, representing 30 years of concentrated labor, reflects the work of an expert craftsman who has never swerved in his dedication to art.

Viewing his paintings chronologically and seeing the methodic transition of the young precocious Taubes into the mature Taubes of today, one realizes that his evolution as a painter reviews many aspects of modern painting during the past 50 years. Taubes has progressed through the numerous phases characteristic of this period to achieve his own personal oeuvre.

Born in Lwów, Poland, in 1900, Taubes is a typical example of the young European artist caught in the political and esthetic chaos of the first half of the 20th century. Not until he was able to throw off the yoke of a bankrupt European civilization did his painting begin to unify and flower.

As a young painter, Taubes was primarily influenced by Cézanne: he tried

to organize nature into a cosmos of interrelated spatial forms. It logically follows that after his enrollment at the Bauhaus he became involved with pure abstraction and cubism. *Adventure in the Orient*, 1918, is typical of this period, though its dynamic illusion of moving objects is more closely related to the art of the futurists.

Taubes' involvement with geometric, abstract forms and spatial concepts extended through the '20s when he arrived in America.

Then he embarked on a 10-year period of classic representation. Evolving an astute craftsmanship and a specialized technique of glazing, he proceeded to paint realistic and slightly idealized romantic nudes and portraits set in moody atmospheric backgrounds. With time, his palette became richer, his surface textures more varied, as he developed the technique that is synonymous with his name.

But after a decade of perfecting this idiom, Taubes threw off his representational robes and began to search for an incorporation of all of the forces of nature, a fusion of the elemental abstract qualities with the visual world. His latest paintings eloquently reveal that Taubes' "departure and return" has enabled him to achieve his most valid expressions. This is evidenced in the vibrant orchestration of a *A Painter's Picture Book*, a striking fantasy depicting the personal world of the artist. (AAA, to Mar. 4.)

—MARYNELL SHARP.

Hagerstown Annual

Hagerstown's Washington County Museum of Fine Arts was the host of the 18th Annual Exhibition of Cumberland Valley Artists. A total of 223 entries were submitted to the show by 123 artists. Of these entries, 42 oils, watercolors and prints, plus two ceramics were accepted by the sole jurist, Dorothy Grafly, Philadelphia art critic.

Top prize and a gold medal went to Mac S. Fisher's watercolor. Second prize went to an oil by Charles Harsanyi and third to a woodblock by John T. Landis. A medal earmarked for the Museum's own students went to Erston Barnhart.

Three Veterans of the American League

ALTHOUGH MAX WEBER, Karl Knaths and Abraham Rattner might seem quite disparate in aim and performance, when their works are hung in one gallery, they appear to share certain qualities. One of these qualities is a reliance on color as a constructive element of design; another is intensity of conviction.

Weber's mature work, as always, reveals his background of many traditions, many artistic contacts, many experiments all blended in an impressive harmony of personal expression. In *The Talmudists*, the two swaying, elongated figures recall El Greco's mannerism, but the exquisite play of one low note upon another is one of Weber's special gifts. As in all of this artist's similar themes, the canvas is imbued with an ambience of hieratic majesty. *Refreshments* produces the effect of a delicate, yet thoroughly sustained melody.

If this canvas suggests the harmonies of chamber music, Rattner's impact of brilliant color approaches the resonance of band music. When Rattner organizes

his clashing hues skillfully, he achieves handsome abstract designs such as the glowing *Nebraska Landscape*. In *Two Figures with Masks*, the rich areas of yellow, blue and red—admirably related—attain the luminous quality of stained glass with radiance streaming through them. But in *Seated Figure*, the jumbling of planes is disturbing.

Karl Knaths's work possesses lyrical undertones through its sound construction. *Pioneer* reminds one that, in some degree, the observer as well as the artist must be creative if the work is to be appreciated in its full power. The painting does not immediately reveal itself in its imaginative conception, but grows upon one slowly with its suggestive, rather than explicit detail, and with its design carried out in a delicate adjustment of color notes. The figure piece *Mary Day*, built up of many-faceted planes in pleasing contrasts of warm hues, attains a sense of inner vitality in its formalized design. (Rosenberg, to Feb. 25.)—MARGARET BREUNING.



KNATHS: *Mary Day*.
Rosenberg



MACBRYDE: *The Visitor*. Durlacher

Three English Rookie Artists Arrive

IT IS A SATISFYING, isosceles triangle of a show which brings us three of the most distinctive of England's younger artists—Robert Colquhoun, Robert MacBryde and Keith Vaughan.

The equal legs of this triangle are the Roberts Colquhoun and MacBryde: both born in 1914, Glasgow College graduates, Sutherland disciples, and—for the label-minded, peas in a Picasso pod. This is the show's snare. The delusion concerns its mood, for though color blazes from countless facets—color as bright and pied as a crazy quilt—the keynote here is not gaiety. It is passion of heroic as well as poetic proportions.

Of the Glasgow pair, MacBryde's is the decorative, Colquhoun's the monumental conception. Both artists handle pattern masterfully, though for MacBryde pattern can be a small, repeated motif. Both artists, too, use plenty of color; but instead of approaching color directly, they sidle up to it. Green isn't just green: it's olive, chartreuse, or the tones of watermelon rind. Deadening purple—as crushed grape, mauve or

violet—is used frequently and with aplomb.

Look closely and you will see how Colquhoun manipulates his paint with varied brushstrokes. MacBryde's paint, however, is invariably flat; his designs, too, are less full of torsion and energy. Thus, you may admire the handsome design of MacBryde's *Melon on a Painted Cupboard*, but you must agree that this medley of pattern and color is only a slight match for the controlled dynamism of Colquhoun's heroic *Boy with a Bird Cage*.

As for Vaughan, he occupies the poet's corner. His moods and colors are cool and lyrical; his forms are handled simply and with restraint. The massing of his compositions into broad, flat areas recalls the proto-modern Romantic, Cotman. Elsewhere, blues and greens, fused in a silvery moonlight atmosphere, suggest Palmer, the Romantic visionary who, today, breathes beautiful but haunting life into a new phase of English Romanticism. (Durlacher, to Feb. 26.)—BELLE KRASNE.

CRAWFORD: *Havana Harbor*.
Downtown

Ralston Crawford: Plane and Straight

RALSTON CRAWFORD is an abstract painter whose work should not antagonize anybody, for there is nothing obscure or confused about his direct and crisp canvases. His current show measures up to high critical standards: that is, the pictures in it nearly always succeed in doing what they are meant to do, and their aims, if sometimes limited, are valid.

Starting out with a specific subject, Crawford clarifies and rearranges the basic forms and patterns of the scene, using interplay of line and geometrically disciplined shapes of bright, flat color. What interests him are such disparate sights as a grain elevator, the jangling activity of an elevated train, a calm harbor or an exotic Hawaiian landscape. But regardless of point of departure, the relation of pattern and color is Crawford's prime interest.

The lively *Third Avenue El* is an all-over organization of small forms darting across the canvas at a staccato pace. *Factory with Yellow Center Shape* uses one form for focal interest, while *Havana Harbor*, more directly related to subject, gains depth from shooting planes of color. More lyric in mood and attractive in color is *Mountain Bird Haru*, a Hawaiian theme. Compelling only at surface level, this painting is more like a smart magazine cover than a communicative picture.

In addition to the 13 oils, the exhibition contains a group of good black and white drawings, among them an especially effective pair on the theme of *Air War*. Unfortunately for the purposes of instruction, only one of the drawings refers to a subject represented in the paintings. (Downtown, to Feb. 18.)—JUDITH KAYE REED.



Sculpture at Modern

HALF A DOZEN sculptures alone are worth the ticket of admission to the Museum of Modern Art's show of recent acquisitions. As added inducement there's a mosaic, a collage, and some 30 watercolors and drawings by assorted Europeans and Americans ranging from France's new old masters—Matisse, Lipchitz, etc.—to Italy's masterful tyro Vespignani and America's young Glasco.

Though two more antithetical works could hardly be imagined, Theodore Roszak's *Spectre of Kitty Hawk* and Brancusi's big, blue-grey marble *Fish* are sculptures of the first water. The latter is as simple as the former is complicated, and both are guaranteed to excite. Roszak's piece is made of various metals—welded, hammered and brazed. Built up bit by bit, the thorny sculpture twists and turns with dizzying centrifugal energy. It has more monumentality than most works four times its size.

Brancusi's highly polished stone—six feet of absolute simplicity—is at the opposite pole. Though it is the most economical statement, the long slab is fish from stem to stern. Streaks in the marble, somehow incorporated into the scheme, suggest tremendous forward propulsion or bladelike penetration of water. Like no fish you've ever seen, this summation of all fish is Everyfish.

As for the other sculptures, there is an understated late bronze by Giacometti, a *City Square* traversed by fragile stick figures. Suggesting the lonely isolation of contemporary man, its intervals are as complicated as those of a Bach fugue. More tortured is an early Giacometti bronze titled *Slaughtered Woman*. Marini's sensitive, near-classic portrait of Lamberto Vitali, and Rudolph Belling's mere caricature of a bronze portrait round out the account of the sculpture.

Many of the items showing were acquired as Museum purchases, others as gifts of Walter Allner, Mrs. Charles Suydam Cutting, Philip L. Goodwin, Lincoln Kirstein, Mrs. Alma Morgenstau, John Pratt, Justin K. Thannhauser and Curt Valentin. The show continues to March 19.—BELLE KRASNE.

Youngstown Buys from Annual

Youngstown, Ohio's, Friends of American Art have recently purchased two watercolors and an oil from the Butler Art Institute's 15th annual. Of the purchases, Edmund Brucker's *Progress*, an oil, and Perry Calvin's *Hucksters*, third prize winner in watercolor, will be added to the Institute's collection. Joan Kempsmith's watercolor, *Penny Arcade*, will go into the collection of the Youngstown Public School System.

This year's show included 204 oil and watercolor paintings by some 183 artists and former residents of a seven-state area. Top prize for oils went to Raphael Gleitsmann; for watercolors, to Robert Morrow. Second and third prizes in oils went to Paul Zimmerman and Joan Kempsmith, respectively; in watercolors, to Wray Manning and Perry Calvin. Awards for floral painting went to Hobson Pittman and Marie Horn Clark.

February 15, 1950



PICASSO'S *Space Drawing*
Photo: GJON MILI

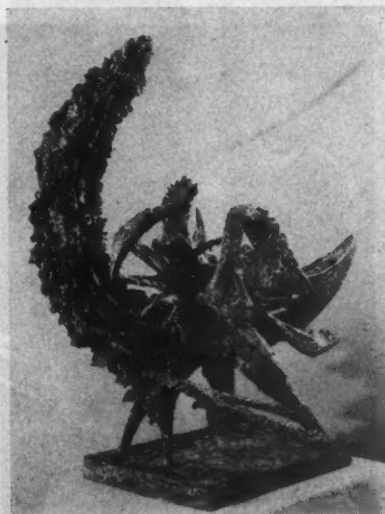
Always a Picasso

THE OMNIPRESENT PICASSO is the subject of three little side-shows current at the Museum of Modern Art. The first comprises 40 photographs by that virtuoso of the camera-eye, Gjon Mili. Getting Picasso to draw in space with a pencil flashlight, Mili caught the record of the creative works only on film. The results are remarkable in that they combine the indubitable stamp of Picasso's drawing with the best features of Mili's camera-work. That the light drawings were made with the whole body rather than just the arm or hand is proven in successive exposure photographs which catch the artist in various stages of the act of drawing.

More photographs by another top-notch photographer, Robert Capa, comprise the second side-show. These pictures give a candid account of the Picasso family at home.

In an adjacent gallery, the Museum is showing a group of 40 recently acquired Picasso etchings. Most of them are dated 1933. These prints, which show the artist's freedom and virtuosity as a draughtsman, form an apt parallel with the light drawings.

ROSZAK: *Spectre of Kitty Hawk*.
Museum of Modern Art



Arp and Arp

CONJUGAL and esthetic felicity have resulted in a show based on the work of Jean Arp and his wife, the late Sophie Taeuber-Arp. This is Arp's first all-wall show. Though less excellent than his three-dimensional sculpture, Arp's paintings and reliefs fit right into this scheme. Taeuber-Arp has never had a show here and deserves to be better known. She chose the straight line, the deliberate form; he, the curve, the chance shape.

The good fun is in seeing what happens when two abstractionists combine their tidy resources, for the show also includes six collages and paintings which were joint projects. Arp's imagination cuts loose in the vegetal shapes of his compositions. Taeuber-Arp sticks to her plane geometry (most often suggesting Mondrian), but takes greater liberties with color. The result of their collaboration is a happy blending of chance and disciplined forms and cool, handsome color. You can be fairly sure of who contributed what, but you get the feeling that the puzzles have been pieced together with a minimum of husband and wife sparring. (Janis, to Feb. 25.)

—BELLE KRASNE.



ARP, TAEUBER-ARP:
Peinture en Commun, Janis

Elections to Arts & Letters

Of the 12 members recently elected to the National Institute of Arts and Letters, four belong to the field of art. These are:

Andrew Wyeth, painter, who has had over 20 one-man shows, is represented in the Metropolitan Museum, the Art Institute of Chicago, and many other museums and private collections.

Donal Hord, sculptor, now lives in San Diego where he is represented by a limestone fountain figure in Balboa Park and by a gray diorite fountain in the city's civic center.

Oronzio Maldarelli, sculptor, is represented in many museums and private collections. He has executed commissions for the Washington D. C. Post Office Building and for St. Patrick's Cathedral in New York.

William F. Lamb, architect, has designed many famous buildings, among them the Empire State Building.



SCHULTHEISS: *The Cow-Track*, Erickson Prize

Prints: Black, White and Multicolored

By Margaret Breuning

GRAPHIC EXHIBITIONS can no longer be styled, as they were formerly, "black and whites," for they now include color prints in varied mediums. Many examples of such color prints are seen in the current exhibition of the Society of American Etchers, Gravers and Woodcutters now at the galleries of Kennedy & Co. The somewhat extended title of this organization indicates its wide range of techniques, but naturally does not suggest the high average of accomplishment that marks its almost 300 items. An interesting feature of the showing is the number of wood engravings, a medium which for a time was decidedly in abeyance.

Among these wood engravings are to be noted the distinction of Clare Leighton's *Ice Cutting*, the beguiling inclusion of realistic forms and fantasy of detail in *Rustic Sounds*, by Helen West Heller, and the imaginative rendering of an ordinary subject in *Back Stairs*, by Anne Steele Marsh. But also worthy of commendation were the papers in this medium by Warren Mack, J. J. Lankes, Asa Cheffetz, Robert Nisbet, Wiktor Podoski, Robert Von Neumann, Pauline W. Inman, Grace A. Albee, Hope B. Barrett.

Etchings, aquatints, drypoints comprise many brilliant examples of both precision and elegance of statement, carried out with accomplished craftsmanship. Many of the papers employ different mediums, such as engraving and etching on one plate. Yngve Edward Soderberg's rendering of weathered textures in *Act 3*; Ralph Fabri's flash of form and light planes in *Fantasy*; Minna Citron's intricate, yet firmly resolved play of line and color in *Squid under Pier*; *The Mask*, a skillful abstraction of light and dark forms, by Alessandro Mastro-Valerio; the delicate adjustment of tonal color in sound design in *French Lace*, by John Taylor Arms; the gayety of *Cockatoo*, by Kathleen Mary Finn; the eerie quality of Alice Trumbull Mason's non-objective, *Ghostmark*; the sense of rushing movement in Marian Hebert's *Texas Twister*; the whorls of line and color in Ernest Freed's abstraction, *Blue Hen*, all come in for comment.

Woodcuts, many in color, have an imaginative approach expressed in a personal idiom of design. Ross Abrams' *The Green Sugar Bowl*; Irving Lehman's vivid hues in the abstraction, *Broadway*; Fiske Boyd's appealing fantasy, *Flight*; *Eclipse*, by R. R. Tacke with a weird light playing on upturned faces; Tom Lias' *Subjectivity*, its able relation of color areas and linear pattern forming a handsome non-objective design, are some of the high spots in this section. Yet papers by Allen Lewis, Hans A. Mueller, Norman Kent, John L. Boylan, David Shapiro, should also go on the honor roll.

Lithographs, as usual in graphic shows, are most numerous. Further, they display such distinctive conceptions and handling that it seems invidious to single any out for special mention. Yet a word of admiration may be allowed for the effectiveness of the placing of still-life against a play of radiance in Clinton Adams' *Melon Slice*; the flash of blacks and whites in Harry Brodsky's abstraction, *City Night*; Lumen Martin Winter's colorful abstrac-

[Please turn to page 21]

KATZ: *The Flood*
American Artists Group Prize



A Modern Viewpoint

By Ralph M. Pearson

Recommended for Purchase

SOME MUSEUM officials are too shy or modest (perhaps these are not the right adjectives) to ask the advice of artists as to what works (other than their own) should be purchased. It becomes, therefore, something of a public duty (since museums have been known to make mistakes) for artists to proffer their unsolicited opinions. (Imagine, if you can, a scientific institution that never asked or received the advice of scientists on scientific matters.)

Julio de Diego's exhibition of recent paintings has just closed at Associated American Artists with no sales to museums. These works are top-level products of our contemporary "modern." All blend the fresh, personal vision with the universal; all are motivated by deeply felt experiences of their day; all show an able control of color, space, form and expressive symbols into complex design. One can grant these all-over merits and yet find considerable range in maturity. The *Animals* series of 1945-46, though based on a valid theme, don't amount to much plastically. The *Reconstruction* and *Neo-Atomic War* series are impressive, authentic and ably realized. The *Altitude* series contains unique modern masterpieces. I herewith heartily nominate them for purchase by any and all modern art museums.

At the Gallery of Contemporary Arts is a discovery of gold-medal-deserving Emily Francis; his name is Selig Morgenrath; he is known as Selig. For his creations a new title is fashioned—*filages*. These works are in massed fine wires which play with and against each other as colors and textures. The wires hang in a deep space about an inch above a board which is painted in harmony with, and as a ground for, the wires. Results are unique, original, highly sensitive and complex beyond anything yet done in such a medium. They should be added to the collections of modern art museums—and I can think of no valid reason why this should not be done on merit while their prices are absurdly low.

Paul Klee at the Modern

It is a pleasure to be able to complement our Museum of Modern Art for staging a large and impressive retrospective exhibition which does eminently belong within its august walls—that of Paul Klee.

In this ample display, Klee is revealed as a brooding poet in line, space, texture, color and subject symbol, whose sincerity and mood can never be questioned but whose expression thereof in his chosen media is extraordinarily uneven. In a considerable number of the paintings and drawings fruition harmonizes with mood. In many others it does not; fruition is unsure, fumbling, at times even crude. Did Klee realize this, one wonders? If so, why did he not destroy the weaker works to prevent them from marring his reputation in such a final exhibition? But, a more timely question, why must the Museum go out of its way to make bad matters worse by reproducing some 17 of the most feeble works in its catalogue?

Art in Chicago

By C. J. Bulliet

CHICAGO:—Two groups of Chicago artists which grew out of the Federal Art projects of depression days, are holding rival winter exhibitions in Chicago. The shows are much like two peas in one pod, since the memberships heavily overlap. One is the large-scale debut at Associated American Artists of the Chicago chapter of the national Artists Equity Association. The other, by the Artists League of the Midwest, fills to overflowing the new galleries in the Mandel department store.

Publicity spokesman and spark plug of both shows is Lester B. Bridaham, who also is secretary of the Art Institute of Chicago. The versatile Bridaham, moreover, is present in both shows in another of his activities, that of artist. His two pictures, both surrealist with droll touches, are full of verve and vivacity, and surprisingly adroit in workmanship. In the AAA exhibition he presents a painting, *Banyanistics*, a widespreading banyan tree whose trunk and branches are nude maidens in various states of submergence. In the ALM show he offers an ink drawing, *Salome, the Queen of the Sponges* in which the tempter of Herod, of lithe torso, is a sponge with wicked eyes, dominating her fellow sponges, including Herod.

Richard Florsheim is another who duplicates in spirit in the two shows, this time more tragically. A veteran of the late war, Florsheim came out of it with his talents saturated in gloom. At the AAA galleries he presents *The Fatal Gift*, a gaunt young woman, nude, with two starving infants clinging to her milkless breasts. In the rival show is his *Death Keeps No Calendar*, another of the numerous female casualties of the war that wasn't wanted.

In each show, Gustaf Dalstrom has a wraith-like head, both of them pale, ethereal portraits in a mood he has been exploring of late. Eugenie Glaman, Chicago's Rosa Bonheur of the stock yards, has a canvas filled with pigs in the AAA show, and at Mandel's *The Stone Gate, Union Stock Yards*.

Comparisons between the two shows could be carried on by this method indefinitely. The bigger show, 113 canvases, is at Mandel's. That is only half the story. The other half, in March, will be made up of painters whose names start with "P" and continue through the alphabet. There will also be sculptors and workers in ceramic and jewelry. The AAA show is complete with 59 canvases now on view.

Julius Moessel at Mandel's is showing *Entanglement*, one of his cutting satires on high society. Jessie Field's *Dragon of Kokomo* is another satire, with a sort of Wagnerian grandeur.

Abstracts by Rudolph Weisenborn and William S. Schwartz are among the high spots at AAA where we also see Copeland Burg's *City View*, intimately and exclusively of Chicago, and Anita Venier Alexander's *The Red Chair*, marking her return to the Chicago scene. Gertrude O'Brady's *Evening in Lincoln Park* is saturated subtly with the late evening Chicago atmosphere.



GLASCO: *Young Ladies*. Perls

Glasco Puzzles

JOSEPH GLASCO'S almost abnormally normal background gives no clue to his paintings. How this 25-year-old Oklahoman arrived at his highly personalized idiom is as baffling as any compelling compositions he creates. From what sources has he derived an artistic language which is both potent and, at the same time, intangible?

We are about as well equipped to answer these questions as we are to explain the H-bomb. But we can say that Glasco's controlled figures establish a pungent symbolism that is at times as frightening as it is bewildering. Glasco is not content with establishing spatial values; systematically he creates space then carefully destroys it.

His emphasis upon surface activity and meticulous detail could easily mislead the spectator into calling his work primitive. Nothing could be more incorrect. The sensitive mobility and powerful rhythms of the line drawings establish without question his pronounced technical ability as well as his virtuosity. (Perls, to Feb. 28.)

—MARYNELL SHARP.

Jean Dubuffet Paints for Pity's Sake

THOUGH JEAN DUBUFFET'S sense of humor sometimes shows like a hanging petticoat, his current exhibition is neither cute nor whimsical. It can easily shock, but unlike the recent Cadmus show, it can't disgust. The reason: Dubuffet sees man not as an object of contempt, but as an object of pity.

Dubuffet is bitter and indignant. He creates images only to turn on them. He pelts passengers of a car with stones and sand; he abandons color in a Puritanical fit.

Look at these puppet faces—careworn, startled, bewildered, wearing permanent yet meaningless smiles. They have been punished without quite knowing why. Then think of the background against which the artist worked—

France, 1943-49. When you ask if these battlefields of cement-mix will stand up for as long as a decade, try to understand Dubuffet's problem: not how to create for posterity, but how to create at all when survival mattered more than self-expression. And if you doubt that he can paint, look at his big, bleak Paris street scene of 1946. Notice the delicate counterpoint of balcony grilles and the nuances of jewel-like red and blue emerging from deftly scumbled black and white paint.

Do not feel mocked or duped by this art. It is not beautiful; it is frightening and terrible. But many of the world's greatest truths are neither beautiful nor pleasing. (Matisse, to Feb. 28.)

—BELLE KRASNE.

DUBUFFET: *View of Paris*. Matisse Gallery

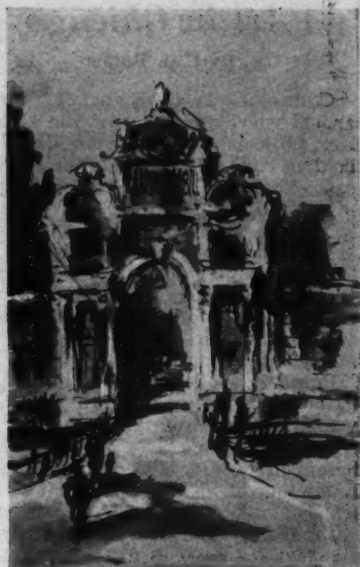




REVZAN: *Still-Life with Canvases Artists'*



HONDIUS: *Belle of the Ball*
Luyber



HULSE: *Gate to a Pleasure Garden*
American-British



KERMES: *Pennsylvania Dutch Triptych*
Seligmann



STEVENS: *Africa Calls*
Weyhe



VON WICHT: *Harbor Pattern*
Passedolt



RATKAI: *Jumping Rope*
National Arts Club

FIFTY-SEVENTH STREET IN REVIEW

Greek View of Our Vanishing Sects

In "American Saints," Constantine Kermes presents Shakers and Pennsylvania Dutch in a manner which brings to mind the icons familiar to this painter in his native Greece. There is more than an echo of Byzantine tradition in these decorative, flat-patterned designs which portray the reticence of the Shakers and the robust self-sufficiency of the Pennsylvanians.

In *Dutch Thanksgiving Supper* there is not so much a suggestion of merry making as of a life fitted into distinct convention. *Pennsylvania Dutch*, a triptych enclosed in a decorative border, shows a rosy child on each outer panel and a man and woman in the center. It might be taken as an emblem of the stability of the family life of these people. *Image and Likeness of a Pennsylvania Dutchman* is the epitome of the tenacity with which this sect has clung to its old beliefs and practices in a constantly changing world. (Seligmann, to Feb. 28.)—M. B.

Hondius' Takes Command

In his current exhibition, Gerrit Hondius seems to have reached a full command of powers often felt as latent in his previous work. Through this maturity of expression, he is enabled to give convincing development of his individual conceptions. Technically, he pursues two differing methods. With one he builds up vigorous forms in deep color and heavy glazes; with the other by sensitive, smooth brushing he creates appealing romantic landscapes. In both forms of execution, he succeeds in making the idea and its pictorial expression one.

The large canvases of figures in brilliant costumes incorporate these solid forms with many decorative adjuncts in a sound architectural design. Such subjects as *The Buffoon* or *The New Puppet* possess an undertone of the "Laugh, Clown, Laugh" motive in the contrast between the gay trappings and the serious intentness of the faces. The complacent *Belle of the Ball* is a fine example of Hondius' ability to imbue a whole canvas with a play of slow, big rhythms. A most impressive figure piece is *Fishtown*.

The dramatic *Sleeping Harbor* is characteristic of the artist's gift of securing an emotional effect with a quiet simplicity of means. Such paintings as *Summer Fantasy* and *Still Waters* reveal not only the artist's sensibility, but also his power of embodying it in concrete expression, in which inner vision meets with visual experience. (Luyber, to Mar. 4.)—M. B.

Ships in the Abstract

In his current show, John von Wicht, abstractionist of North German origin, supplements still-life and city themes with paintings inspired by his wartime duties on a munitions boat. This naval stint gave the artist his best material, for there is a rightness about the tall smoke stacks and funnels with rounded heads. The catwalks, ship's decks and stairways adapt well to abstraction.

Von Wicht's compositions can be as unruly as his sometimes whipped paint. His color could hardly be termed exciting. Yet quite a few of these paintings are carried by an occasional flash of brilliance and a more orderly composition. And the artist's insistent black lines help to reinforce and discipline now-and-then wayward forms. (*Passe-doit*, to March 4.)—B. K.

Stevens Explores Africa

Edward John Stevens, a precocious and prolific 27-year-old painter, is now holding his seventh exhibition. From the start a gifted artist with a highly imaginative style, Stevens has continued to set down exotic visions which are rich in decorative imagery and well-disciplined in form.

Africa, the scene of all these new works, is a wisely chosen locale for Stevens. Here, if anywhere, the facts of a real place harmonize with the strange elaborate fiction of his art.

Stevens' curious style, which blends Oriental richness of decoration with a kind of primitive harshness of drawing, has more than surface appeal. Beneath its immediate attractions lie firm foundations of knowing design, skillful organization and draughtsmanship. His color, which was always deep and burnished, now has passages of eerie luminosity. And the primeval spirit which customarily haunts his work furnishes good background music for these African sagas.

Of interest in the large showing are such gouaches as *Africa Calls*, *Hippopotami and Water Plants* and *Mediterranean Still-Life*. The large oil, *Zebra*, less moody than most of his work, is gay and strong, and—for Stevens—restrained in palette. A group of drawings shows his remarkable command of graphic language.

Like all of Stevens' shows, this one promises to be a sell-out. Sixteen of the 36 pictures were sporting red stars by the third day of the show. (Weyhe, to March 8.)—J. K. R.

Hulse's Nostalgic Watercolors

John Hulse paints small, sensitive architectural watercolors: a bridge, a bombed house, a pair of gaping gates. Hulse, who has sketched in Mexico and France, is best with black and white in an unpeopled world of romantic, melancholy ruin.

These sure, staccato notations, in wash and India ink, have an odd, anachronistic elegance as if the papers from an 18th-century Venetian folio had drifted over into our stridently unhappy time. (American-British, to Mar. 4.)—V. W.

Cézanne Brought up to Date

Capable, realistic still-lives, portraits and a random landscape comprise a first solo show for Daniel Revzan. An unabashed admirer of Cézanne, Revzan builds his so-solid forms with short, flat strokes of juicy pigment. He reminds us that there are "no blacks in nature." The shifting viewpoint, the haphazard

composition are part of his means; but Cézanne's sense of grappling is absent, for the fluid, glossy surfaces of these canvases bespeak an easy execution.

Generally somber in color, Revzan's still-lives are nicely spotted with bright accents—a ripe squash, a full orange, a rich red anemone. Most arresting is *Still-Life with Canvases*, a tall, gracious composition whose discipline is broken by the convoluted edge of a fruit bowl on a table. (Artists', to March 2.)—B. K.

The Creative Block

The Creative Arts Associates are currently offering a diversified show of painting and sculpture which does little to justify the organization's name. Though the exhibits consistently maintain a high standard of technical competence, the general tempo of the show is determined by a majority of rather prosaic works.

Yet, as with most large group affairs, there is no undiluted homogeneity here. The dynamically designed paintings of Frederick Franck and William Chaiken, the stringently controlled abstractions of Augustus Goertz, and Alfred Van Loen's sensitive sculptures combine to make the pudding a not too tasteless one.

Also occupying a salient position are two subtly composed essays by Koffman who achieves, through rich impasto and rhythmic organization, suggestive atmospheric landscapes of provocative textures. The sustained gestures and spatial values attained by George Ratkai in *Jumping Rope* should also be mentioned, as should Leona Green's *Who Plays the Guitar*.

The sculpture section, though small, is more stimulating and qualitatively complete. Doris Caesar, in her tragically overtoned *Empty Bowl and Woman and Child*, achieves sensitively sincere expressions that verify her understanding of sculptural volumes and dramatic elongation. And the three pieces offered by Alfred Van Loen add to the growing reputation of this young sculptor. (Nat'l. Arts Club, to Feb. 23.)—M. S.

Imaginative Abstractions

Melville Price's powerful and brilliantly conceived oil abstractions comprise an exciting adventure in color.

The eye is not fleet enough to follow the sometimes gentle, sometimes eruptive cadences of Price's design, or the myriad color modulations of his skilled palette. Working on masonite, he builds up his textures with thick impasto to achieve varied, active surfaces that at times resemble stained-glass windows. With shifting focal points and fluid design, Price achieves numerous changes of mood and pace. His canvases reveal that he is a skilled craftsman. (Peridot, to Feb. 25.)—M. S.

Full Friedman Memorial

A memorial exhibition of 40-odd paintings by Arnold Friedman (see *Digest*, Jan. 15) has opened at the Jewish Museum. Included in the show are a number of landscapes painted in the artist's latest and most personal manner. The first full tribute to Friedman, this show does justice to a much neglected but important American artist. (Jewish Museum, to Mar. 14.)—B. K.

Chet La More; Delicacy and Substance

Chet La More's watercolors possess many beguilements of color. Though seldom brilliant, one or two, such as *Carnival*, burn with Pater's "pure, gemlike flame." But most of the paintings achieve the rare quality of exquisite delicacy of color in forms that have definite substance. The artist's witty conceptions, which would alone lend interest to his work, are appreciably enhanced by delightful color patterns.

Supersonic, with its eerie forms beneath an overpowering sun, evokes a sense of something just beyond the edge of actual experience yet is entirely convincing. *Conclave*, an assemblage of seriously intent strange birds; the romantic *Edge of the Forest*, a straggle of trees set against a silvery moon; *Aquatic Landscape* in which sinister growths and mysterious fish float in translucent blue water before one's eyes, are some of the engaging papers. (Carlebach, to Feb. 27.)—M. B.

Mullican's War Paint

Lee Mullican, who comes from the Indian country of Chickasha, Oklahoma, spent the war years in the Pacific region. His influences, then, include both the art and lore of American Indians and the vision of a world learned as a modern warrior. The result is a unique style which has its achievements but also its limitations.

All the pictures in his premier show are painted in a weaving style—short, thick strokes of color set against background paint in a manner calling for infinite patience and clear, sure craftsmanship. For subject matter, Mullican turns to nature, paying homage to her in Indian fashion by inventing spirits to image her moods. Brilliant yellow, beautiful blues, brown-reds and green are the dominant colors, and all are skillfully handled. Many of these paintings, like the *Armored Noon Hawk*, *Parade* and *He-Rain*, are striking and of general interest; many more become curious incommunicative experiments in the translation of cultural images and attitudes. (Willard, to Feb. 25.)—J. K. R.

Zouté's Color Organ

Leon Zouté is a painter who pulls out all the stops in his thundering orchestrations of form and color. His work is abstract with an occasional hint of objective detail, yet all the canvases are realistically titled. A number of them are carried out in heavy white pigment which seems, at times, to ooze onto the canvas in decorative blobs like icing from a frosting tube.

In contrast to this assertive candescence, there are such paintings as *Reclining Figure*, in which warm color builds up design, or *Still-Life*, carried out in a splendor of fluent hues. The arbitrarily distorted forms in *Mother and Child* bear no discernible relation to the title, but achieve a powerful effect of strophe and antistrophe; curving forms answer each other from the top and bottom of the canvas. (Levitt, to Feb. 26.)—M. B.

Perspectives Imports a Pair

Olivier Debré, a young French artist, is showing non-objective canvases that possess musical adumbrations in their

rhythmical movement as well as in their titles. Brilliant hues, accentuated by heavy pigment are harmoniously related with a vibrancy of brushwork that lends animation. Particularly noted was *Concert*, its lustrous gamut of purplish hues set off by touches of pink. Two large *Still-Lives*, both with a *leitmotif* of a Chinese horse, gather varied shapes and forms and linear thrusts into final, compelling resolutions. Debré also presents a large etching, *Birth of Venus*, in which line and variety of tone contribute to powerful design.

A Greek artist, Mario Prassinos, displays in the same gallery his etched illustrations for Quenau's *L'Instant Fatal*. These are sharp linear designs of great effectiveness. While most of the subjects are macabre, many have a surprisingly humorous note. In addition to a few gouaches, carried out with breadth of handling and richness of color, Prassinos contributes a number of book bindings that have great distinction. His large non-objective paintings on paper in black and white are marked by a wealth of tonal modulations and skillful adjustment of forms. (Perspectives, to Feb. 25.)—M. B.

French Collector's Mélange

The French paintings which form this show were acquired in France by J. F. Hartet and offer a wide divergence of viewpoint and technique (like the "something old and something new" for the bride). While Derain's *Nude* is somewhat sketchy, his *Landscape* possesses both serenity and solidity. One of Redon's many versions of *Pegasus* shows the famous steed winging heavenward in luscious clouds of color. Courbet's *Winter*, a mass of rocks set starkly on a field of snow, displays exquisite modulations of grays in the rocks and of whites in the expanse of snow.

Nothing could be more disparate than Gris' cubist *Still-Life* and Fantin-Latour's romantic *Still-Life*, a flower and a bit of marble frieze; yet each is admirable. An assertive semi-abstract *Nude* by Metzinger is carried out in the high notes of the early cubist palette;

yet, with its rounding bodily forms accentuated by the circle of the background wheel, it escapes cubism. Vuillard's *Still-Life*, a pot of azaleas on a table, is marked by the charm of all his intimate interiors.

A highly glazed *Landscape* by Olivier impresses one as a would-be Vlaminck. The well-known Vivin contributes an excellent canvas, and another primitive (unknown to the writer), Bepo, shows two ingenious Parisian street scenes. A *Landscape* by Hubbs, with its radiance streaming through heavy foliage and its stir of air, is outstanding. There are a number of other works with important attributions, but of scant interest. (Ferargil, to Feb. 21.)—M. B.

Daly's New Dozen

Norman Daly's debut exhibition in 1947 proved how a thoughtful and talented painter could utilize primitive art themes with originality. To his second show, he brings new ideas and problems.

No longer relating to Indian ceremonials, the new pictures form a series of abstract variations dealing with a single animal subject. Primitive rites are still recalled, but more through mood and drawing techniques than in definite statement of subject.

Daly, who teaches at Cornell University, seems to have deserted his original approach for emphasis on more purely studio problems. While his new works often have force, clarity and drama, they lack the mature realization of his earlier style, indicating, that he may still be in the midst of developing his new style.

Looser in drawing, sometimes deliberately crude in execution, the new paintings reveal more interest in textures and dynamic designing. *Bull*, with its inside-out description, *Bull and Cow* and *Cow Resting* are distinguished examples of his recent work and promise more satisfaction from his next exhibition. (Bertha Schaefer, to Mar. 4.)

—J. K. R.

McNeil's Hesitant Boldness

George McNeil, who, incidentally, is the Director of Pratt Institute's night school, is making his debut as an artist—and a pretty abstract artist at that. His canvases are modest in size, but their size is so much sheep's clothing. Their means—caked, rumpled pigment, bold design, and much unadulterated color—suggest a strong Hofmann influence.

Freshness and clarity mark some of these canvases (numbers 2, 3 and 6); but most of them seem to be brazen without conviction. Half-colors further mar the indecision of several designs. One feels that the artist is abiding by Longfellow's warning: "Be bold, be bold, be not too bold." (Egan, to Feb. 28.)

—B. K.

Serigraphs by Kiley and Kohn

A promising debut is made by Robert Leland Kiley, a 24-year-old artist, whose serigraphs show originality of approach and high technical accomplishment.

The effect of shimmering light is achieved in *Boat*, where the sun is as important an unseen element as it is

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DE CHIRICO: *Two Figures*. Ferargil



Prints

[Continued from page 16]

tion, *Miners*; Roger Lyford's *Windy Day* with its sense of wind sweeping across the paper; the witty *Le Colosseum*, by Emil Weddige. To this casual listing may be added papers by Stow Wengenroth, Adolf Dehn, Lawrence Barrett, Ada V. Gabriel, Fritz Brod, Jean Charlot, Mervin Jules, Jack Perlmutter, Eugene Berman, Margery Ryerson, Robert Gatrell.

There are also some excellent linoleum cuts by William C. Tidwell, A. Ross Pittman, Hilda Katz and a linoleum engraving by Charles Surendorf. The few engravings are distinctive ones. They include plates by Armin Landeck, Carl M. Schultheiss, Christine Engler, Gladys Mock, Mar Jean Kettunen.

There is further a section of miniature prints, which would seem to require special gifts.

PRIZE AWARDS:

Mrs. Henry F. Noyes Memorial Prize (\$50) for intaglio—Ralph H. Scharf.

Mrs. A. W. Erickson Prize (\$100) for meritorious print by a member—Carl M. Schultheiss.

Mrs. A. W. Erickson Prize (\$100) for a meritorious print by a non-member—Charles Surendorf.

American Artists Group Prize (\$100) for etching—Thomas W. Nason.

Henry B. Shope Prize (\$50) for best composed etching—Doel Reed.

John Taylor Arms Prize (\$25) for best technical execution in intaglio, by an artist under 35—Reynold Weidenaar.

American Artists Group Prize (\$100) for lithograph—Victoria Hutson Huntley.

Isabelle S. Knobloch Prize for lithography—George Picken.

H. F. J. Knobloch Prize for lithography—Gross-Bettelheim.

American Artists Group Prize (\$100) for a woodcut or wood-engraving—Hilda Katz.

Frank Hartley Anderson Memorial Prize (\$25) for draughtsmanship and technical excellence in woodcut or wood-engraving—Irving Amen.

Yunkers Cuts Into America

Adja Yunkers, graphic artist whose reputation is growing at almost as rapid a clip as the field in which he works, is the focus of a solo show, current at Washington D. C.'s Corcoran Gallery to March 5.

Since Yunkers came to this country in 1947—as an artist with a solid European, but almost no American reputation—his big, colorful woodcuts have found their way into many private American collections and museums.

The graphic style of this half-a-century-old artist is, to a great extent, dependent on his Northern heritage. (He was born in Riga, did some of his studying in Leningrad and Berlin.) Like Edward Munch, in whose footsteps he follows, he has an affinity for the woodcut medium and exploits its possibilities for bold, direct expression. Yunkers' subjects, however, have a wider range.



VENARD: *Corbeau, Poires et Tête de Poisson. De Braux*

Philadelphia News

[Continued from page 9]

Kisling, Segonzac and Pascin; watercolors and drawings by Forain, Gauguin, Van Gogh, Degas, Thomas Benton, John Tunnard and many of the painters whose canvases are also included, round out the collection of 43 oils, 37 watercolors, four drawings, 14 sculptures and 47 Japanese prints.

It is slanted neither toward public taste nor toward shrewd acquisitive selection. A painter's choice, it stresses cohesive elements and manifests an interest in the relationships (in terms of color, line, form and decorative handling) between contemporary art and arts of primitive and Eastern peoples.

Introducing Claude Venard

Claude Venard, French contemporary painter, presented for the first time in this country by the Georges de Braux Gallery, is an artist with an individual technique that gains startling effects by means of under- and overpainting. Working broadly with rich enamel-like colors, he achieves unusual vibrance. Both in his still-lives and in his landscapes, accent is given to bold basic shapes by numerous underpaintings that create singing lineal edges of red or yellow against green or black. At times, three or four over-coats of different colors yield contrast or intensify a final layer of pigment. In *Corbeau, Poires et Tête de Poisson*, the dense, smooth white of the background is, in reality, an overlaid color which shapes the outline of the vertical bird.

Venard works in a color range of yellow, green, black, brown, blue and an insistent white of which he is obviously fond, with thin accents of yellow or vermilion. His shapes are strange but carefully chosen and structurally placed. As a result, his work gains solidity while maintaining pigmental brilliance, contrast and variety. Although he does not cross the line into pure abstraction, he makes telling use of verticals, diagonals, and rectangles.

Woodcut Annual

The Twenty-Fourth Exhibition of American Wood Engravings, Woodcuts and Block Prints at the Philadelphia Print Club is an overpowering show with many huge abstract prints. Colors and contrasts are vivid and primitive. Central and Mid-Western states are to the fore. The Eugenia F. Atwood Prize for wood engraving goes to the black and white *Struggle* by Misch Kohn; the Mildred Boericke prize for woodcut to Leona Pierce for her color print, *Marbles*, rather grim semi-abstraction of children at play. Each prize carries \$75, and the print becomes part of the permanent collection at the Philadelphia Museum of Art.

Mentions for wood engraving went to a realistic piece by John H. de Pol, a still-life by Charles Quest, and a satirical religious print by Robert L. Knipschild. Mentions for woodcut and woodblock were accorded to color prints by Samuel S. Feinstein, Edward S. Marecas and Max Kohn.

Serving on the jury were Henri Marceau, Assistant Director of the Philadelphia Museum of Art; Morris Blackburn, Philadelphia painter and printmaker; and Louis Heckenbleickner, Austrian artist resident in New York.

Museum Measures Freedom

In an attempt to straighten out the matter of how free an artist can get and still remain an artist, the Springfield (Mass.) Museum is currently offering an axe-grinding show called "In Freedom's Search." The show's 29 paintings, owned or borrowed by the Museum, range from the "old hat" modernity of Renoir to the ultra-modernity of (*White on White*) Malevich.

The tack of the exhibition is set forth in the catalogue foreword: "From the mid-nineteenth century into contemporary time, painters have spoken much of freedom . . . freedom from those traditional aspects of painting which, until this period in history, were considered to be a necessary part of a painting's quality."

Director Robinson, author of the catalogue foreword, makes much of the fact that "so-called" modern, abstract or non-objective painting "disregards one or more of all the traditionally accepted values of good drawing, fine color, ordered composition, skillful technique and communicative power. The painters of this type of work, therefore, have freed themselves, if such is freedom, in order to progress, if such is progress, to a totally different field of human endeavor . . . such as mechanical drawing, pictorial geometry, applied doodling, subconscious blotting, or frequently just plain design, but not painting in the traditional sense."

Schneider Dies in San Diego

The death of Otto H. Schneider, on January 23, deprived San Diego of an active artist and teacher. Schneider was born in Iowa and studied at the Art Institute of Chicago, the Buffalo Art League, the Art Students League and the Academie Julian in Paris. After winning honors abroad and in America, he came to San Diego in 1926 and taught at Academy of Fine Arts.

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57th Street in Review

[Continued from page 20]

in Monet's studies, and the treatment of flowing movement in *Ballet* show that Kiley is capable of solving challenging problems with grace as well as skill. *Old Salt* is a brilliant treatment of light, color and drawing line. *Herodius and Salome*—in a different vein—makes use of crude drawing style and large color areas for dramatic effect.

Exhibiting jointly with Kiley is Bernard Kohn, a Philadelphia artist, whose serigraphs are not new to this gallery. Kohn, who turned to art study after a successful career as a music publisher, designs prints that emphasize pattern and light. Some of his landscapes and still-lives are realist essays with an abstract base; others are freer in their adaptation of the seen to the created. Among his best pictures are *Fantasy and Fugue*, *New England Church* and *Sunlit Harbor*. (Serigraph, to March 4.)—J. K. R.

Heuseux With No Strings Attached

Lucette Heuseux, a Belgian painter and surrealist puppeteer, shows a group of landscapes and figure compositions in her American debut. Miss Heuseux, who studied in Brussels, worked and traveled in England with a puppet theatre for which she created actors, music and story.

She now illustrates only one phase of her multiple talent. Landscapes of Mexico show her to be a non-literal realist with a style both capable and pleasing. Outstanding among these freshly colored pictures is *The Temple of the Cross* in which lush greens of shrubbery contrast well with brooding architecture. Less objective are two romantic sea essays, *Tempest in the Channel* and *Homage to James Ensor*. (Van Diemen-Lillienfeld, Feb. 21-Mar. 6.)—J. K. R.

Biala's Patterns of Paris

Janice Biala, who last showed in New York in 1947, is currently exhibiting delicately abstract, discreetly colored oil landscapes and still-lives executed in Europe during the last two years. Miss Biala handles planes and precise patterns with ability. The softness of her harmonious color tonalities belongs essentially to mood-composition, and her treatment of subtly defined forms and self-contained block relationships is related to the School of Paris.

This artist renders street scenes, buildings and lonely façades in lyrical greens, muted greys and rosy pinks. With restraint and discrimination she achieves both vibrating and sensitive effects. Especially gratifying are the simplified shapes, the rich umbers, slennas and predominating blacks of *Black Still-Life* and the balanced volumes of *Bridge No. 1*. (Carstairs, to Feb. 25.)—M. S.

Weston's First Solo in a Decade

Harold Weston, a familiar exhibitor in pre-war years, is holding his first one-man show in a decade. It is a puzzling exhibition, for while Weston is an artist of long experience and established reputation, he often shows a startling awkwardness of manner, as well as a penchant for banal landscape themes. On the other hand his craftsmanship

can be both vigorous and convincing, as in his watercolor self-portrait.

Canyon Heat, an oil on a subject few contemporary painters would dare to treat realistically, is successful mainly for the effect of shimmering heat that it does convey. (Babcock, to Mar. 4.)—J. K. R.

Reisman's Chalk-Colored New York

Like New York, their chief subject, Philip Reisman's paintings are best appreciated when they are least crowded. His busy, bustling canvases leave one as exhausted as a subway rush hour, but when he is content to work with form and color and let the social significance fall where it may, his paintings are good paintings—and what more can one ask?

In *The Wreckers* Reisman's usual chalky colors are set in delightful contrast. The figures move with the rhythmic precision of a rowing crew against the vertical lines of the building. Contrariwise, *Fight Night* may be full of wry social comment, but the color is dull and it is crowded and at the same time static. Again very much on the positive side are *Push-Cart Depot*, *Garden Place—Yonkers* and *Essex Shipyard*. (ACA, Feb. 20-Mar. 11.)—P. L.

Schwieder's Nudes and Abstractions

Just why Arthur Schwieder, who can handle the human form with authority, prefers to experiment with hot semi-abstractions, is hard to understand. The ten chromatically high-keyed canvases in his current show compare unhappily with the two powerfully drawn nudes.

Does he concentrate upon the abstractions because he considers his color concepts a more personal contribution than the studio nudes which, as a teacher, are always with him? Somehow, this does not seem to be a satisfactory explanation for the show's peculiar distribution. (Rehn, to Mar. 4.)—V. W.

The Ironic and the Humorous

As different in technique as they are in content are these two first one-man shows. Avery Handly, Jr., presents a series of semi-abstractions on the aftermath of the war; Albert A. Tilburne concerns himself with gently humorous "human interest" essays.

Handly treats his "Heldentodt" canvases—paintings of G. I. funerals—in the manner of a musical suite. Eight compositions develop his powerful theme in terms of tremulous rhythms and violent thrusts. Blatant colors and swirling forms blend together in these explosive expressions. In comparison, his other paintings are a little tepid. (To Feb. 18.)

Tilburne (who has enjoyed a successful commercial art career) has a talent for astute characterization and pictorial reportage, a keen sense of humor and a generous feeling for humanity. His paintings depict man at his funniest moments. His satire is never acrid or cute; it is simply healthy. (Eggleston, to Feb. 25.)—M. S.

Muralist's Theme Show

Lumen Martin Winter, best known for his numerous murals in public buildings, is exhibiting a dozen or so easel

paintings on the theme of "Americans Working." Often painted in the eagerly dramatic style favored by artists for commissioned advertising pictures, the reportorial works illustrate a wide range of activity from salt mining to floor-scrubbing. The Bentonesque *Ohio River Packet*; the conventional but effective *Miners*; and the colorful, swirling *Scrubbers* are among the best efforts. (Salpeter, to Feb. 28.)—J. K. R.

Desire Under the "L"

The 25 watercolors by Woldemar Neufeld are familiar New York scenes in which the painter has made some pleasant "on the spot" notations of Manhattan bridges and barges, the East Side highway and the Fifty-Ninth Street "L" Station. A large paper of the river side of Sutton Place shows architectural ability and skill in handling a lowering, wintry sky. A smaller, livelier *Fruit Vendor*, *Third Avenue* reveals a sense of character and color. (Grand Central, to March 4.)—V. W.

Pathos from Palestine

Currently making her New York debut, Judith Sandberg, young Palestinian who has been in this country only two years, presents highly emotional and religiously symbolic pastels and temperas. Bordering on the primitive, her gauntly drawn and intensely colored semi-abstracts at times achieve structural unity but too often are weak in compositional values and functional color.

One of her most successful works, *In Exile*, depicts strange frightened little figures caught in the horrors of Jewish persecution. *Hope and Despair* should also be noted. (Creative, to Feb. 25.)—M. S.

Circling the Square

Julian Firestone likes to work on circular canvases, but his paintings usually look as though he had done them on square canvases and then cut off the edges. This sort of arbitrariness is evident in all the paintings from the academic portraits to the rotating abstraction. In only a few canvases, such as the whimsical little collage showing a jockey mounted on a huge dog, does Mr. Firestone become more effective and less affected. (Regional Arts, to Feb. 20.)—P. L.

Berger's Bow

In her first New York one-man exhibition, Gertrude Lawrence Berger (who prefers to be known as Gert) is offering 56 oils and watercolors of realistic landscapes, figure groups and highly stylized floral studies.

Entirely self-taught, Miss Berger began to paint only eight years ago. Until she attains a sounder knowledge of draughtsmanship and integrated organization her paintings can never be fully realized or convincing. More at home when rendering decorative and colorful orchids and delphiniums, she falls short when dealing with the human figure. (Barbizon-Plaza, to Feb. 27.)—M. S.

Are Birds Fair Game?

As a boy George Browne accompanied his explorer father, Belmore Browne, on pack trips through the

Canadian Rockies. Later he spent three years working on the big game habitat groups in the American Museum of Natural History. In 1947 Mr. Browne climbed Mt. Whitney with an expedition sent by the New England Museum of Natural History.

In spite of such admirable scientific experience, Mr. Browne's current show of North American game birds—all no doubt of impeccable ornithological accuracy—belong in a museum rather than an art gallery. (Grand Central, to Feb. 25.)—V. W.

Noah, Senior, at Fogg

Those of us who remain vague about Old Testament family trees will be relieved to know that, according to a 2,000-year-old scroll, Patriarch Noah had a father. Not only did he have a father, but the story of Noah Senior, contained in a leather scroll, is about to be unraveled at the Fogg Art Museum.

The going, which is expected to take six months, will not be easy. The composition of the Fourth Dead Sea Scroll is dried and brittle leather tightly rolled into about 20 turns. The surface of the scroll, which is said to have the appearance of a dried cigar, is corrugated and crevassed, and it is feared that these ends may have to be sacrificed in order to get to the heart of the matter.

If they are, it will not be for want of every known precaution; before attempting to unroll it the scroll will be "relaxed" in a humidity controlled chamber after which it may have to be refrigerated. Impregnation of the leather, which is now almost completely gelatinized, will be the next step. The scroll or its fragments will then be mounted for protection and paleographic study.

We hope all goes well with the project and that the world will shortly know if Noah's sire was also a sea-faring man.

Philadelphia Sculpture

[Continued from page 8]

points. The first group attempted to ignore the architecture with absurd results; the other, to adapt itself to the architectural limitations, thus negating individuality.

The final basin so far has no solid architectural wall on its drive side. The figures and groups will be free standing. There remains, nevertheless, the architecturally static proximity of one statue to another and the need for a certain degree of conformity. The spirit evident in the work of all six sculptors just selected argues emphatically against conformity.

The Fairmount Park Art Association has chosen sculptors on a basis of creative fire only to extinguish their spark by a blanket of restrictions. Given the restrictions, architectural (not individually creative) sculptors are indicated. Removing restrictions—as we understand will be possible once the last historical statue is erected on the river bank—the Ellen Phillips Samuel Memorial Fund (granting it still is a fund) will be freed to allow every sculptor chosen to enrich with man's creative effort nature's setting in Fairmount Park.

(Reprinted from *Art in Focus*.)

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VAN CLEVE: *Madonna, Child
and Saint*. To be sold at Kende

Andrassy Collection

THE CENTURIES-OLD COLLECTION of the Andrassy family, removed from Hungary during the war, will be sold at public auction at the Kende Galleries on Feb. 24 and 25 after exhibition from Feb. 20. The collection, which includes paintings, tapestries, silver and religious objects as well as jewels and other family heirlooms, is to be sold by order of the Swedish-born Countess Stella Andrassy.

Among the paintings are a *Madonna, Child and Saint* by Van Cleve and a Rubens sketch showing the *Meeting of Abraham and Melchisedek*. A large workshop painting made from this sketch is now in the possession of the Duke of Westminster. Another notable painting is a Van Dyck portrait of Countess van der Naeth. The Countess a member of the Andrassy family, sat for a second portrait by Van Dyck, once in the collection of Lord Lothian but incorrectly identified as Princess Croy.

In addition to the Van Cleve, the Low Countries are represented by a winter scene by Claes Molenaer and a self-portrait by Christopher van der Tamen in which his wife and infant child are also portrayed.

Silver forms a major part of the collection. Included are 17th-century Augsburg gilded-silver animals, small Augsburg trays, beakers and cups. There is also a silver-gilt horse made at Augsburg by an artist who may have worked from drawings by Leonardo da Vinci.

Among the tapestries are four 18th-century Aubusson examples after cartoons by Teniers, and a set of 17th-century pre-Gobelin tapestries, brilliant in color and in perfect condition.

Brooklyn Biennial's Prizes

The Brooklyn Artists Biennial Exhibition announces the following winners of \$100 U.S. Savings bonds:

Albert J. Kantor, *Sunday Dinner with Monkey*, oil; Morris Shulman, *Rockes and Sea*, watercolor; Joseph Konzal, *The Dancers*, sculpture; Gabor F. Peterdi, *Alexander*, print.

The exhibition of 124 works in all media by 124 artists, selected from 686 entries, will be reviewed in a forthcoming issue of the *Digest*.

Museums Buy Independents

Nearly 500 paintings, drawings, prints and sculptures by artists from 25 states were shown in the 17th Annual Exhibition by the Boston Society of Independent Artists. From the show, six paintings, made available through the Society's purchase fund, were selected by New England museums for their permanent collections. They were an oil by Carl Pickhardt, for the Boston Museum of Fine Arts, a tempera painting by Fred Press, chosen by the Worcester Art Museum; an oil by Eleanor Treacy for the Carpenter Art Galleries of Dartmouth College; an oil by Martin Mower for the Berkshire Museum, Pittsfield; and a watercolor each by Cleo Lambrides and Amy Freeman Lee for the Wadsworth Atheneum, Hartford and the Smith College Museum of Art. A number of other New England museums acquired prints through the Society.

Auction Calendar

February 16. 8 P.M. Parke-Bernet Galleries: French & other modern paintings. Property of Walter P. Chrysler, Jr. Works by Braque, Picasso, Monet, Leger, Rouault, Matisse, Derain, Miro, Chirico, Eakins, John Kane, Avery & others. Sculptures by Brancusi, Degas & Jean Matisse. Exhibition from Feb. 11.

February 17 and 18. 2 P.M. Parke-Bernet Galleries: French Provincial furniture & decorative objects. Property of Mr. A. Cancro & others. Exhibition from Feb. 11.

February 17. 1 P.M. Plaza Art Galleries: Oil paintings, hooked rugs, furniture & decorations. Estate of Mrs. Walter D. Shields & others. Oils include *Baigneuse* by Renoir, *Gerome's Sunrise in the Desert*, *Knights' A Girl Picking Roses* & works by Berne-Bellecour, Harpignies, Inness, Moran & others. Exhibition from Feb. 14.

February 18. 1 P.M. Plaza Art Galleries: American antiques. Jess Parvey collection. Includes pair of Queen Anne walnut side chairs by Wm. Savery, Chapin School cherrywood secretary, Chippendale mahogany chest of drawers, important mirrors, Girondale clock by Lemuel Curtis, many pieces of Lowestoft, lustre, silver, pewter, brass & porcelain, paintings, among them *Portrait of a Lady* by Jeremiah Ives, and colored lithographs by Currier & Ives. Exhibition from Feb. 14.

February 20 and 21. 2 P.M. Parke-Bernet Galleries: First editions, Incunabula, press publications. Property of Dr. D. Crocker, Albert B. Ashforth & other owners. French illustrated books, original drawings, autograph material. Exhibition from Feb. 13.

February 23. 2 P.M. Parke-Bernet Galleries: English 18th century furniture & decorations. Sold under direction of Bernard Meade. Includes Queen Anne bureau-form dressing mirror, Georgian drop-leaf table, George III inlaid mahogany, Chippendale chairs and numerous Sheraton examples. Exhibition from Feb. 23.

February 24 and 25. 2 P.M. Parke-Bernet Galleries: French furniture and *objets d'art*. Property of Elisha Walker, Robert Goelet, collection of Baroness Maria de Reitzes-Marienwert & others. Includes Napoleonic & other prints & documents, paintings, principally of French & Flemish schools, tapestries including Tournai Gothic *millefleurs* hunting example, two companion Peruvian 17th century tapestries & carpets. Exhibition from Feb. 18.

February 24 and 25. 2 P.M. Kende Galleries: Andrassy Collection. Paintings, silver, tapestries, rugs, jewelry, and weapons. Exhibition from Feb. 20.

February 28. 2 P.M. Parke-Bernet Galleries: Etchings & engravings by old & modern masters, Japanese prints. Remainder of Albert E. McVitty collection. Includes Rembrandts, Durer, Callot, Van Meckenem, Schongauer, Zasingerand, Legros. Exhibition from Feb. 23.

March 2. 8 P.M. Parke-Bernet Galleries: Old Master Paintings. Property of Nate B. Spingold, John Hay Whitney & others. Raphael's *Madonna and Child* owned by Mrs. F. G. Macomber, Jr. & Frans Hals' *Jonker Ramp and His Love* owned by Theodore Kostner. (See Auction News). Exhibition from Feb. 25.

March 3 and 4. 2 P.M. Parke-Bernet Galleries: English & American 17th & 18th century furniture. Property of Estate of Richard de Wolfe Brixey & others. Also Oriental Lowestoft, Crown Derby, Rockingham, Spode, Coalbrookdale & other porcelain. Small group of paintings, silver, oriental rugs, etc. Exhibition from Feb. 25.



RAPHAEL: *Madonna and Child*
To be sold at Parke-Bernet

Auction of Masters

AMONG THE OLD MASTER PAINTINGS from the collections of John Hay Whitney and others to be sold at Parke-Bernet Galleries on March 2, is an unfinished panel attributed to Raphael by Drs. Oskar Fischel, M. J. Friedlander and Herman Voss. It is known as the Peruzzi Madonna because it is mentioned by Passavant as having passed from the family of the Duke of Urbino into that of the grand-ducal steward Peruzzi. Its composition is similar to that of the so-called *Little Cowper Madonna* in the Widener Collection.

Next in interest, is a Frans Hals: *Jonker Ramp and His Love* from the Theodore Kostner collection. A smaller version of the painting in the Metropolitan Museum, it is believed by Dr. Valentiner to be a study for the latter.

Among the large group of Dutch and Flemish paintings, are works by Van Ostade, Teniers the Younger, Antonio Moro, Jan Steen, Terborch and Rubens. The Italian roster includes Filippo Lippi, Tintoretto, Lotto, Guardi and Magnasco.

From the Spingold collection come a group of 18th Century English portraits which include *Lady Catherine Ponsonby* by Gainsborough, *Mrs. Mary Russell* and *Mrs. Hart* by Raeburn, a Hoppner, a Romney and a version of Lawrence's *Cardinal Consalvi*.

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Impressionists

[Continued from page 7]

branding their work as the "subversive" product of "Communists" and perpetrators of the "Red Terror." And Zola, a critic who along with some other sturdy and perceptive souls was an early supporter, lost his job as art columnist on *L'Événement* for praising them. During the upheavals of the late '70s, political pressure against Impressionists once more became so violent that former patrons were afraid to buy their work (at least openly).

The esthetically inspired critical brickbats are less surprising. No matter how handsome they look to us, Manet's greys, Renoir's rainbow colors and the whole Impressionist idea of capturing a casual view of the fleeting moment were all innovations and, as such, shockers. Of course, many of the pictures now at Knoedlers were painted after the martyr stage had passed. By the '80s, much of the critical acid was replaced by honey. For many of the artists, ample patronage was finally forthcoming and, though by a kind of fluke, Manet finally even won a Legion of Honor.

Nevertheless, it is not hard to imagine how mid-nineteenth-century eyes—startled by the sliced-off composition, the swift suggestive gesture and the powerful foreshortening of the Degas illustrated on our cover—missed the splendor of its abbreviated statement and the bitter-sweet aftertaste of its pungent color. Manet's feeling for, and delight in, paint itself was as new and hard-to-get-used-to as the absence of blacks and browns and the glisten of high tones in Pissarro's *Potato Pickers* at *Pontoise* in the current show. Monet's color, gem-like to us, outraged blinking Salon visitors in 1875. The superb architectural ordering of Cézanne was missed by those who found

it difficult to adjust to the un-sleek surfaces, the unorthodox points of view.

The moral of our story lies, of course, in some of the most foolish things the Impressionists' contemporaries said of them. Sample remarks were featured in an earlier exhibition this year "What They Said" (Digest, Nov. 15). I repeat a few ("work of madmen," "flinging paint onto canvas," "putrescence and decomposition," "mere scrawls," "offensively plebeian and ugly," "profound ignorance of drawing and color") only to observe that we've all read (or said) very similar things of other new artists lately. Perhaps those of us who interpret—and those of us who buy—art should go back and have a second look.

Renoir's peer may or may not have made his Fifty-Seventh Street debut this year. We probably won't know for a few decades. But let's take a look at the Impressionists' chances when they started. Of the 30 artists who exhibited in the first Impressionist show in 1874 (greeted by giggling gallery-goers and a pointed press which charged, among other things that Cézanne must have had the D.T.'s) about ten are important today. Of the ten, six (Renoir, Degas, Cézanne, Monet, Sisley and Pissarro) are, together with Manet who didn't exhibit with them, the stars of the current show. At the prices they asked in '74, history's two-to-one odds against them made them a good bet for the takers. (Knoedler, to Feb. 25.)

Bartlett Cowdrey Appointed

Miss Mary Bartlett Cowdrey has been appointed assistant to the director of the Smith College Museum of Art in Northampton, Mass. Miss Cowdrey, for the past six years with the Harry Shaw Newman Gallery in New York, was formerly registrar at the Brooklyn Museum and later curator of prints at the New York Historical Society.

TOULOUSE-LAUTREC: *The Drinker*. Knoedler



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By JUDITH K. REED

Superior Drawing Anthology
"One Hundred Master Drawings." Edited by Agnes Mongan, 1949. Cambridge: Harvard University Press. 208 pp. with 100 reproductions. \$7.50.

So many haphazard anthologies of drawings are published each year, that it is a real pleasure to report on one which, though it does not use the word treasury in its title, is exactly that—a discriminating collection of 100 drawings significant in the history of European art from the 14th century to the present.

Like several other notable books, this one had its inception in a museum exhibition: the well-remembered loan collection of "Seventy Master Drawings," arranged almost two years ago at the Fogg Museum to mark the 70th birthday of a famous scholar, Paul J. Sachs. All of the drawings shown then are reproduced here, together with 30 recently acquired by the Fogg. A fourth of the pictures will be new to Americans and 18 have never before been reproduced anywhere.

Selected with fine care and discrimination, the collection offers many unique pictures. These include the only known study of heads by Bosch and a Breughel landscape. The latter is strikingly like a Chinese landscape in its emphasis on the insignificance of man in relation to nature, as well as in its dot-and-dash execution of mountain and trees. Also included is an early Corot winter landscape—as crisp, precise and emphatically designed as a Charles Sheeler, and seemingly from a different hand than the late Impressionist picture which also represents Corot. But in addition to works by well-known masters, the book shows fine drawings by little-known artists—for example, a portrait by Lagneau.

The introduction and accompanying notes by Agnes Mongan are excellent. In fact, the only disappointing aspect of this excellent book is the editor's habit of sometimes quoting comments without translating them into English, a snobbish practise that is all too common in the art field.

Three on Modernism

"Three Lectures on Modern Art" by Katherine Dreier, James Johnson Sweeney and Naum Gabo. 1949. New York: Philosophical Library. 91 pp. Illustrated. \$3.75.

This is a collection of three lectures given at Yale University in 1948 (in conjunction with an exhibition of the Société Anonyme collection) to honor the 70th birthday of Katherine Dreier. The lectures are here printed together with illustrations and a foreword by Yale's Dean Charles Sawyer.

Miss Dreier's piece on the "Intrinsic Significance in Modern Art" comes first, and in it she discusses the founding—by her, Marcel Duchamp and Man Ray—of the pioneer Société; she attacks such attackers of modern art as Thomas Craven and Robesjohn-Gibbings, and she defends Mme. Blavatsky. Finally, she gets down to discussion of the aims and contributions of modern art and the failings of American art lookers.

Sweeney's lecture is largely devoted to the artists represented in the collection, particularly to Duchamp and Naum Gabo, whom he sees as carrying on, in widely different ways, the tradition of Cézanne.

Naum Gabo's lecture, "On Constructive Realism," is the most interesting—a lucid explanation of his aims (which are not restricted to those of a small movement but, as expressed here, well represent the views of the majority of imaginative, modern-minded artists) and a well-expressed answer to those who would not grant the artist the right to pursue his new vision.

Chinese Painting Outlined

"An Outline of Chinese Painting" by Alan Houghton Broderick. 1949. New York: Transatlantic Arts. 40 pp. of text and 50 plates. \$3.75.

Students of Chinese art history and criticism, which, happily, have been the subject of an increasingly large number of books published recently, will find this new one a valuable and popular-priced addition to their reference shelf. This outline history is much compressed but always serious, cautious and discerning. Despite the brevity of the text, which covers nearly 2,000 years of art styles, the author manages to give a good amount of background material on each of the periods covered, as well as personal comment on individual painters and their works. As an introduction to the large group of reproductions (50 plates including 4 in color) the text is excellent, while the plates themselves are well-chosen for variety and range of styles covered. Since more than half of the pictures are owned in the Far East and Europe, the illustrations include many works not well known here.

Style in Pottery

"Style in Pottery" by Arthur Lane. 1950. New York: Oxford University Press. 64 pp. with 36 plates. \$1.50.

Here is a thoughtful book that should (but probably won't) be read by householders who take pride in their furnishings, as well as by students of the potter's art. The book is a history of various pottery forms, from ancient and exotic works to those of contemporary factories and studios. It is written in a pleasantly informal style that does not hide either the author's scholarship or his sensitive appreciation and enthusiasm. The black and white plates are good supplements to an unusually informative text.

CORRECTION: We are pleased to report that the price of the portfolio, *Drawings by Tamayo*, incorrectly quoted in the Jan. 15 DIGEST, is a popular \$5.00.

Keller Memorial Show at Cleveland

A memorial exhibition honoring Henry G. Keller is current at The Cleveland Museum of Art. An animalier, Keller's apprenticeship was served making lithographic posters for Barnum & Bailey, Buffalo Bill's Wild West Show and the Kiralfy spectacles. With the money earned, he went to Europe to study with the animal painters Herman Baisch and Heinrich Johann Zugel. Much traveled, Keller taught at The Cleveland Institute of Art and, in 1912, helped organize the Armory Show.

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New Jersey's Varied Show

There are landscapes of Kansas, Long Island, Georgia and Mexico as well as New Jersey in the fourth annual exhibition by the Associated Artists of New Jersey, a competent professional group whose works have little in common.

Their style range goes from realism to abstraction with many modifications in between. At least one New Jersey surrealist, Adolf Konrad, is also represented.

Among the show's distinguished paintings, drawings and prints are Henry Gasser's *Old Grey House*, an excellent example of the artist's solid and satisfying way with watercolor; Charles Coeller's *Meadow Flowers* an oil of precise elegance; Alf Stromsted's good trio; Konrad's *Two Musicians*. Mary Van Blarcom's understated *The Substance of Things Hoped For* is painted in a style which divides areas as though they fell from a flattened-prism. Peggy Dodds has a feminine penchant for spring hat motifs which she yields to in *Milliner's Dream*. Other works of interest include paintings by Bernar Gussow, Maxwell Stewart Simpson and Lu Belmont and prints by Minna Citron and James Robertson. Enid Bell is the sole sculptor representing the Garden State. (Riverside Museum, to Feb. 24.)

JUDITH KAYE REED.

Portland Divides Annual by Two

Like an embarrassed hostess who has invited more guests than she can accommodate, the L. D. M. Sweat Memo-

rial Art Museum in Portland, Maine, has had to make special provisions for showing this year's oversubscribed annual exhibition. Entries for the jury-show have poured in from points as far off as California.

To cope with the big response, the Museum is putting its annual on an installment basis. The current show, running through February 26, consists of watercolors. Local artists are represented along with those of national repute. The 67th annual's second installment, devoted to oil painting, will be shown during March.

Whitney

[Continued from page 11]

most desirable and certainly a familiar work to those who are interested in American primitives.

Take into account the prints and drawings, including 75 of Audubon's *Birds of America* in the elephant folio edition, and 25 prints by Currier and Ives. Then add the bronze sculpture—French's *Ralph Waldo Emerson*, Macmonnies' *Bacchante* and St. Gaudens' *Puritan*. This should suggest the scope of the collection.

Though small, the Whitney's 19th-century group has been a valuable supplement to the Metropolitan's. Together these collections represented America's richest record of this important period in our history. The withdrawal of the Whitney's supplement is regrettable. But then, even this cloud has its silver lining: contemporary U. S. artists stand to gain by New York's loss.

Cards and Music

LIKE FINE CHESS MEN, period playing cards fascinate even those of us who don't know a gambit from a checkmate and find Canasta beyond our grasp. For not only are playing cards of anthropological interest (their origins, like that of chess, are lost in antiquity) but they are a folk-art which can reach a high quality.

At the Cincinnati Art Museum, the Print Department has contributed a collection of playing cards with musical motifs to the current exhibition concerned with the relation of music to the visual arts. The entire exhibition is a by-product of the recent rehabilitation and installation of the Doane collection of musical instruments.

Permanently on loan to the Museum by the United States Playing Card Company of Cincinnati, the card collection is an exhibition in itself: one of the most extensive in the world, it shows the development of playing cards in Europe, America and the Far East from the 15th to the 20th century.

Cards dealing with musical motifs, such as those on view at Cincinnati, are chiefly European. Since Germany was the stronghold of European music, half of the cards are German.

Of exceptional interest to the art minded is part of an Italian Tarot deck, dating from 1664, beautifully engraved and hand colored by Mitelli. There is also a French pack, engraved from copper plates on which a diagonal division line suggests use by a conjurer!

An English 18th century miniature pack carries the music and lyrics of *The Beggar's Opera*, and a deck made by A. Dougherty in New York in 1865 commemorates "the greatest event in naval history, the substitution of iron for wood," i.e., the naval engagement of the Monitor with the Merrimac.

Arrivals and New Departures

Gross Joins New School Faculty

The New School for Social Research puts another feather in its cap with the announcement that Chaim Gross has been added to its Arts Workshops faculty. He will give a fifteen week course in sculpture, beginning February 27, and meeting on Mondays from 12:30 to 3:00 P.M.

Sculptor Di Valentin Paints a Mural

A large mural by Louis Di Valentin was unveiled on January 6 at the East Side Branch of the Bridgeport-City Trust Company at Bridgeport, Connecticut. The mural which contains 20 heroic-sized figures representing the many kinds of work executed at Bridgeport, is a memorial to the late Horace B. Merwin, once president of the bank.

Bollingen Foundation Aids Myers

Thanks to a grant-in-aid from the Bollingen Foundation, Dr. Bernard Myers will spend two summers in Germany visiting the reconstituted collections of expressionistic art and interviewing the artists who have survived the Hitler period. Dr. Myers, now Guest Professor of Art History at the University of Texas, is completing a study that will attempt to explain German expressionism in terms of its cultural and social background.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

(Unless otherwise indicated, open to all artists)

Bloomfield, New Jersey

2ND SPRING SHOW OF AMATEUR CREATIVE ARTS. June 9-11. Open to all amateur artists. All media. Prizes. Work due May 27. Write Mr. Emmons, 82 Broad St., Bloomfield, N. J.

Hartford, Connecticut

40TH ANNUAL EXHIBITION CONNECTICUT ACADEMY OF FINE ARTS. March 11-Apr. 2. Avery Memorial. Entry fee. Write Louis J. Fusari, Secretary, P. O. Box 204, Hartford 1, Conn.

Hyannis, Massachusetts

1ST NATIONAL TECHNOCRATIC MOVEMENT'S EXHIBITION OF OIL PAINTINGS. July 1-Aug. 31. Open to members of Technocratic Movement for Sane American Art. Hanging fee \$5.00 per entry. Prizes. Work due May 1. Write Roland Pierson Prickett, Hyannis, Mass.

Jersey City, New Jersey

PAINTERS & SCULPTORS SOCIETY OF NEW JERSEY. Jersey City Museum. April 10-30. All media. Membership \$4, refunded if work rejected. Entry fee \$1 per entry. Jury, medals, prizes. Entry cards and work due by April 1. Write Ward Mount, 74 Sherman Place, Jersey City, New Jersey.

Meriden, Connecticut

26TH ANNUAL MERIDEN ARTS AND CRAFTS ASSOCIATION. May 14-22. Wilcox Technical School. Media: Painting, sculpture, graphics, handicrafts. Entry fee. Jury. Prizes. Work due Apr. 28 & 26. Write Virginia L. Thomas, 41 Washington St., Meriden, Conn.

Newark, New Jersey

9TH OPEN NATIONAL COMPETITION. May 7-21. Media: oil, watercolor & tempera. Two paintings per artist. Prizes. Winners selected by popular vote. Entry blanks due May 1. Write Ross Art Galleries, 807 Broad St., Newark 2, N. J.

New Orleans, Louisiana

ART ASSOCIATION OF NEW ORLEANS ANNUAL. Mar. 26-Apr. 23. All media. Membership fee \$5. Jury. About \$1,000 in prizes. Entry cards and entries due Mar. 16. Write Isaac Delgado Museum of Art, City Park, New Orleans, La.

New York, New York

AUDUBON ARTISTS 8TH ANNUAL EXHIBITION. Apr. 27-May 17. National Academy. All media. Jury. Gold medals and cash prizes. Entry fee \$3. Entry cards and entries due Apr. 13. Write Ralph Fabri, 1083 Fifth Ave., New York 28, N. Y.

125TH ANNIVERSARY EXHIBITION. Mar. 10-Apr. 9. Media: oil, sculpture, open to all artists; graphics, watercolor, architecture, open to members only. Work due Feb. 23. Write National Academy of Design, 1083 5th Ave., New York, N. Y.

Philadelphia, Pennsylvania

DIAMOND JUBILEE ART EXHIBITION. YMHA. May. Paintings on Jewish themes. Entries due Apr. 14. Jury. Prizes. Write Diamond Jubilee Art Exhibition Committee, Y.M. and Y.W.H.A., 401 Broad Street, Philadelphia 47, Pa.

11TH ANNUAL AMERICAN COLOR PRINT SOCIETY. Mar. 10-31. Philadel-

phia Print Club. Media: Original prints in color. Entry fee \$2.00 to members, \$2.50 to non-members. Entry card due Feb. 27. Work due Mar. 1. Jury. Prizes. Write Anthony M. Roma, 60 W. Allens Lane, Philadelphia 19, Pa.

27TH ANNUAL EXHIBITION OF ETCHING. Apr. 10-28. Media: etching, drypoint, mezzotint, aquatint & engraving. Entry fee \$7.50 to non-members. Jury. Prizes. Write The Print Club, 1614 Latimer Street, Philadelphia 13, Pa.

St. Augustine, Florida

ST. AUGUSTINE ART ASSOCIATION EXHIBITIONS. Art Association Gallery. Mar. 5-23. Media: oil, watercolor. Membership fee \$3. Prizes. Write Curator, St. Augustine Art Association, Box 1262, St. Augustine, Fla.

Wichita, Kansas

5TH DECORATIVE ARTS—CERAMICS EXHIBITION. Apr. 9-May 9. Art Association Galleries. Media: woven textiles, silver-smithing, jewelry, metalry, pottery, ceramic sculpture, and enamel. Jury. Prizes. Entry fee \$2. Work due Mar. 26. Write Mrs. Maude Schollenberger, 258 N. Clinton Ave., Wichita, Kans.

Washington, D. C.

NATIONAL EXHIBITION OF PRINTS. Apr. 24-Sept. 1. Media: Black and white or colored prints, executed since Mar. 1, 1949. Entry cards due Mar. 15. Prints due Mar. 24. Purchases. Write Prints & Photographs Division, Library of Congress, Washington 25, D. C.

REGIONAL SHOWS

Albany, New York

15TH ANNUAL ARTISTS OF THE UPPER HUDSON. May 6-June 4. Open to artists residing within 100 miles of Albany. All media. Jury. Purchase prize. Work due Apr. 8. Write Robert C. Wheeler, Director, Albany Institute of History and Art, 125 Washington Ave., Albany 6, N. Y.

Dallas, Texas

21ST ANNUAL DALLAS EXHIBITION OF PAINTING AND SCULPTURE. Apr. 30-May 28. Open to residents of Dallas County. Media: oil, tempera, watercolor, gouache, pastel, sculpture. Jury. Prizes. Entry cards & entries due Apr. 16. Write Mrs. Jett Rogalla, Dallas Museum of Fine Arts, Dallas 10, Texas.

Davenport, Iowa

3RD EXHIBITION OF ART & ARTISTS ALONG THE MISSISSIPPI. Apr. 16-May 28. Open to artists from Minn., Iowa, Miss., Ark., La., Wisc., Ill., Ky., Tenn., Mo. Media: oils & watercolors executed in the past five years. Jury. Prizes. Entries and entry cards due Mar. 13. Write Davenport Municipal Art Gallery, 120 West 5 St., Davenport, Iowa.

Decatur, Illinois

6TH ANNUAL CENTRAL ILLINOIS EXHIBITION. Mar. 5-Apr. 1. Open to Illinois artists within 150 miles of Decatur. Media: oil, watercolor. Prizes. Work due Feb. 20. Write Jarold D. Talbot, Decatur Art Center, Decatur, Ill.

Grand Rapids, Michigan

FRIENDS OF AMERICAN ART 6TH WESTERN MICHIGAN ANNUAL. May 1-21. Open to present Michigan residents and residents of Michigan within past 5 years. Jury. Prizes. Entry fee \$5.00. Entry blanks due Apr. 18. Work due Apr. 19. Write Grand Rapids Art Gallery, 230 Fulton St., E. Grand Rapids, Mich.

Louisville, Kentucky

23RD ANNUAL KENTUCKY SOUTHERN INDIANA EXHIBITION. J. B. Speed Art Museum. Apr. 1-30. Open to present or former residents of Kentucky or Southern Indiana. All media. Entry fee \$3. Entry blanks due Mar. 11. Work due Mar. 16. Write Art Center Association, 2111 South First Street, Louisville, Ky.

Norwich, Connecticut

7TH ANNUAL EXHIBITION NORWICH ART ASSOCIATION. Mar. 12-26. Converse Art Gallery. All media. Open to members & residents of Eastern Connecticut. Fee \$1 to non-members. Jury. Work due at Gallery Mar. 4-5. Write Mrs. Jean Urbinati, 10 Brown St., Norwich, Conn.

Sioux City, Iowa

IOWA MAY SHOW. Media: oils. Open to legal residents of Iowa. Prizes. Entries due Apr. 10. Write Sioux City Branch of the American Association of University Women, 613 Pierce St., Sioux City, Iowa.

Springfield, Missouri

20TH ANNUAL EXHIBITION. Apr. 1-30. Open to artists living & working in Missouri & adjacent states. All media. Jury. Purchases. Work due Mar. 15-25. Write Lionel Johnson, Springfield Art Museum, Springfield, Mo.

SCHOLARSHIPS & COMPETITIONS

ECCLESIASTICAL SCULPTURE COMPETITION. Awards total \$1,800. Open to sculptors in the United States. Anything pertaining to life and time of Christ and/or persons or episodes associated therewith. Media: Any permanent material or plaster. Entries must be in the round and not exceed 18" in their largest dimension. Handling charge \$3.00 per entry, three entries per competitor. Selections to be exhibited at French & Co. Closing date April 30. Write National Sculpture Society, 1083 Fifth Avenue, New York 28, N. Y.

O'KEEFE'S ART AWARDS. Awards total \$5,250. Open to artists between ages of 18 and 30, residents of Canada, and wishing to further art training. One painting may be submitted, not over two years old, and subject to reproduction by O'Keefe's Brewing Co., Ltd. Application form due Apr. 15. Paintings due from Apr. 15 to May 5. Write The Director, O'Keefe's Art Awards, 47 Fraser Ave., Toronto, Ont., Canada.

KATE NEAL KINLEY MEMORIAL FELLOWSHIP. \$1,000 for advanced study of fine arts in America or abroad. Open to graduates of College of Fine & Applied Arts, 24 years or less of age. Veterans may deduct amount of time spent in service. Write Dean Rexford Newcomb, College of Fine & Applied Arts, Room 110, Architecture Building, University of Illinois, Urbana, Ill.

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Art School News

Florida's Research Studio

A HAVEN FOR ARTISTS is the Research Studio in Maitland, on the West coast of Florida. In this non-profit institution, supported by the Mary Louise Curtis Bok Foundation, guest artists are assigned to studio-apartments for which no charge is made. They may spend periods varying from six weeks to a season in undisturbed work. If they wish, they may exhibit their work. During February the works of two of this season's guest artists are being shown. They are paintings and prints by Minna Citron and a new series of cellocuts *The Months*, by Boris Margo.

A further report on the Research Studio is provided by its Director, Andre Smith:

"Founded by Mrs. Mary Curtis Bok and myself in the face of discouraging odds, the Research Studio, has, in spite of resentment and . . . criticism, held to its slogan: 'The Artist's Job is To Explore, To Announce New Visions, and To Open New Doors'. And it has offered its facilities, that is, its studio-apartments and workrooms, to artists wishing to work exploratively. In its exhibitions it has constantly stressed the work of contemporary artists and shown the various and changing trends of present-day art expression.

"In designing its layout of buildings and courtyards, I disregarded all rules of architectural formality which usually govern the planning of such a project. Although functional, I avoided that type of streamlined functionalism which makes so many of our very newest structures look as if they had merely stopped to take on passengers. Putting on a good front, architecturally speaking, did not concern me because I designed the buildings to look inward on themselves in a series of courtyards, and I put a six-foot wall around the whole 'village' not only to insure privacy but to contain the architectural atmosphere that had been created and which has grown with the luxuriant enrichment of tropical planting—palms, orange and grapefruit trees and flowering shrubs and vines. It took a smart, ancient and obviously anti-modernist society matron from the nearby cultural town of Winter Park to brand the Research Studio with an impressive designation: 'That beautiful place with the ugly pictures.'

"Nevertheless, thousands of people come from all over the country to enjoy its beauty and take a chance on its 'ugly' pictures. The intensity of resentment against our offerings seems, however, to be receding and we are little by little winning our long-fought battle for modernism. Each year progressive artists are availing themselves of the opportunity of coming to us during the winter months for periods running from six weeks to the full five-month season. Here they may produce their challenging manifestations in sheltered seclusion, exhibit their 'findings' if they wish and work in pleasant, peaceful surroundings with a lot of warm sunshine thrown in for full measure of contentment.

"The Research Studio guest artists for this winter are: the Milton Averys, Arnold Blanch and Doris Lee, the Boris Margos and Minna Citron."

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The Artist on the Bicycle

An enormous garage-like room, not half filled by the rows on rows of bicycles, the racks containing maps, travel folders and other pamphlets, the long tables lined with still more maps, booklets and bulletins, the desks and typewriters—this may not seem the ideal setting for an art gallery. Primarily it serves as the office of the Metropolitan Council of the American Youth Hostels, Inc. But since September, the back of the room has been used for small art shows, changing monthly and generally composed of about a dozen pictures. Most of the pictures shown are borrowed from established artists or from co-operating galleries (Shaeffer, Artists', and American British are among those that have been especially helpful) and a few Hostellers' efforts are occasionally thrown in.

The shows are part of an effort to interest Hostellers in painting and to interest art students in hosteling. Painting and hosteling go together like ham and eggs. Hosteling is a cheap way to travel and painting is a good way to keep a record of one's trip. Basically, hosteling is travel under one's own steam, generally biking, but possibly hiking or canoeing. Traveling in this way one can get into out-of-the-way spots, and can stop at any time to jot down quick sketches and impressions. In the U. S. hosteling can cost as little as \$1.50 to \$2.00 per day, and Hostellers, hardy souls that they are, have been known to spend an entire summer in Europe for as little as \$500 including passage.

For further information about hosteling and about the program AYH is trying to work out with the art schools, get in touch with the Metropolitan Council of AYH at 351 West 54th Street.

Mexican Art Jaunt

Once again the Mexican Art Workshop will take a group of students to Mexico for five weeks of painting. This year, though, the group's headquarters will be in Taxco, instead of in Ajijic on Lake Chapala as in former years. Mrs. Jonas, Executive Director of the project, explained that Taxco has much better facilities for the study of arts and crafts than Ajijic. Also, the group will now be accredited through the National University of Mexico, so that college credits can easily be obtained by students. Finally, Taxco is very near Mexico City. This makes it convenient for students to spend one week in Mexico City, and also makes it possible for Carlos Merida, popular director of the classes, to be present for the full session.—PESELLA LEVY.

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Sorry—We Can't Do It

Not infrequently we are asked to supply the names of dealers whom we can recommend, or the names of agents who can properly represent artists.

The League is neither authorized nor equipped to supply this sort of service, and it could seriously involve us in any misunderstanding between the artist and any parties we might name.

We are called upon too many times to act as arbitrator, or to help recover pictures and money due, not to realize the personal equation which enters into every one of these deals. Too frequently the conditions of the working arrangements are so vague as to tax a Supreme Court Justice.

Dealers advertise in ART DIGEST and we assume they are fairly reliable. The matter of agents is something else, and how to get in touch with them is beyond us.

So, again, we state our reasons for presenting our regrets to three inquiries in the past few months. Please note this is a service your militant and alive League is unable to render. We are sorry.

For American Labor Also

The League's seal incorporates our slogan, "For American Art." It could well be interpreted to include all our people, our labor and our industry, for the League is militantly patriotic.

Recently we had a piece on the threat to our American Sculpture casting business. Now we more recently have heard the startling news of the closing down of the country's oldest watch-making business. The great and important Waltham Watch factory in Waltham, Mass., has been thrown into bankruptcy and forced to close down because of the cheaper labor and materials of the Swiss Watchmakers in particular.

This threw some 2,300 expert watchmakers out of employment. They were people who had made sacrifice in order to turn out important parts of our war machinery, and who will be vitally needed in any future manufacture of such essential products.

Waltham is but another casualty of our do-gooders who warn us that if we seek in any way to protect our industry and our labor we will be dirty "isolationists," or fascists, or some other appellation which they are quick to apply to all who are not willing to sacrifice our all for their glorified "One World," or an ethereal concept which is concocted to intrigue the voters.

But perhaps our people will have

their eyes opened before it is too late, and find out on which side their bread is buttered. A few days ago we received a little booklet entitled, "A Hotel Man's View of Europe," written by an old friend who is co-owner and manager of the largest hotel in Kansas. His unique and far-seeing observations gave us a clearer view of our economic futility, and we shall likely pass on later some of his eye-opening observations. This man, R. C. McCormick of the Hotel Broadview in Wichita, Kansas, paints a very lucid picture after a four months sojourn in Europe.

Your Copyright

We have a good letter from our member, Margery Stocking Hart of Darien, Conn., who, following our call for help, wrote to her Congressman regarding the terrific increase in copyright fees.

If more people were like her we could get somewhere in this matter, but mostly they put off or don't take the trouble to write—until they find themselves in a jam, and then frantically appeal to the League. We are printing this fact because this is a MUST with ALL artists, and if we are to be successful then we must use our combined strength, and that of our understanding friends.

In answer to Margery Stocking Hart, her Congressman wrote that "Owing to the great expenses in connection with filing copyrights they must charge \$4 per picture."

This, in plain mid-western language is a lot of "hoovey" which was likely passed on to the Honorable Congressman, and without really looking into the matter he passed it on to the lady constituent. We will hazard a guess that he, like a dozen other Congressmen with whom we talked in Washington, had no knowledge of this 300 per cent increase in the cost of this little receipt for your \$4. For as our Mr. Leigh has found out, it is, after all, just a little receipt for his money and is not worth the paper on which it is printed. He has expended time, money, and loss of prestige to learn if it has any value.

None of those Congressmen with whom we talked had any knowledge at all of this increase. It was one of those things which was slipped in or over on a very busy Congress, and lost in the discussion of billions of dollars of appropriations. A great deal—a very great deal—of which is designed for the building of patronage. This is the American Political Relief Program—a little cousin of the ERP.

We shall have more to say on this subject, but in the meantime we do

hope other members will come to the aid of our League as this thoughtful lady has done, for only in our union is there strength.

Have your Congressman explain this staggering cost—the increase more than three times over in the cost of filing a copyright. Remember, you have a vote coming shortly for the Congressman who will represent you and not the "Political Pensioners."

Inter-Society Color Council Annual Meeting

The Annual Meeting of the Society will be held March 8, 1950, morning, afternoon, dinner, evening in the Hotel Statler, Keystone Room, 7th Ave., at 32nd Street, New York.

The topic will be "Color" as used in Architecture, design and Decoration.

The American Artists Professional League is one of the nineteen constituent societies that comprise the I.S.C.C. Others largely bring to discussion of color, the knowledge of science to the discussion of color.

Any member who would like to attend this session, and any who would like to be considered for any vacancies to serve as an A.A.P.L. delegate to the I.S.C.C. will please write promptly to Mr. Alon Bement, Chairman of A.A.P.L. Delegates, 200 West 57th Street, New York City.

Judging the Record Books For American Art Week

The following are the points on which the Record Books for American Art Week are to be judged. Mr. Howard B. Spencer was Chairman of the Committee which established these points and listed them in the order of their importance:

- 1—Beauty of presentation of State Record Books of American Art Week celebration.
- 2—Simplification of Presentation.
- 3—Orderly classification of Material.
- 4—Publicity.
- 5—Proclamation of Governors and Mayors.

- 6—American Art Week Exhibition.
- 7—Sales.
- 8—Tenacity (continuous American Art Week celebrations, year after year).

- 9—Inspirational value to contemporary American art.

- 10—New constructive ideas for celebrations for American Art Weeks.

The deadline for the receipt of these Record Books is the end of February, 1950, and they should be sent to Wilford S. Conrow, c/o Jerry Nelsen, Asst. Supt., Stage entrance, Carnegie Hall, 155 West 56th Street, New York, New York.

Stop, Look, and Listen

Numerous letters and calls assure us that the country is being flooded with come-on letters from *La Revue Moderne—Des Arts et de la Vie*—somewhere in Paris.

Even we can get into this elaborately described "Documentation," simply by sending in our "Biographiques et Cycle d'etudes," and, of course—of course, a "cheque" for a few good American bucks. We've been solicited—with open arms—believe it or not. We could

tell them, if it seemed worth it to spend one of our good, if indifferently designed, stamps on them, that they may stop holding their shop open for even one single American dollar from us.

This is not the first time *La Revue Moderne* has passed among us with its hat outstretched, and if our members, in their wakeful moments feel the same way we do, *La Revue* will not have to put on an extra "Sec-to-the-Editor," to open Cheques from us.

Didn't Need a Diploma to Fight

A number of our G I boys are seriously engaged in an attempt to qualify themselves for a career in art as a profession. They find a difficult hurdle in the restrictions put in their way by those who have the say-so in the conduct of our art schools and are apparently more concerned about the academic side than the profession itself.

Stress is put on a diploma, though this or even a degree from the most advanced college in the country will not get one through the door of any art director. All he wishes to know is what the fellow has in his portfolio.

It was John Erskine, a Professor Emeritus of Columbia who said before a National Teacher's Convention that he hoped some day we shall cease to exaggerate the importance of diplomas and degrees.

These same boys who are now hoping for a chance to follow art as a profession are mystified at the requirements which are imposed upon them by the "Educational Trust," which seems to have a strangle-hold on our Departments of Education, and thereby on our art schools. They tell you that Uncle Sam never asked them to produce a diploma when he handed them a gun. What they had to learn was "Hup, two three four." Now that seems to put them out of step.

Here is something which needs to be looked into seriously. These boys are justly entitled to a real opportunity, and not a diploma—unless they specifically desire that sort of thing.

—ALBERT T. REID.

U. S. Views Uruguayan Work

An outstanding Latin-American master and a group of his disciples star in the current exhibition at the Pan-American Union in Washington, D. C. The master is Joaquin Torres-Garcia, who—prior to his recent death—prepared this show of 30 oil paintings.

Torres-Garcia was born in Montevideo in 1874 and studied in Europe. His early influences were Toulouse-Lautrec and Puvis de Chavannes; later, he became interested in constructivism. He studied Klee and Mondrian, but avoided the non-objective form in his own work.

The exhibition (presented under the auspices of the Uruguayan Embassy) closes on March 13, after which it will tour the United States.

Illinois Adds Architect

Reginald F. Malcolmson has been appointed instructor in architecture at Illinois Institute of Technology. Malcolmson is a native of Dublin and from 1945 to 1947 worked as an associate of Ireland's Town Planning Institute.

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CALENDAR OF CURRENT EXHIBITIONS

ALBANY, N. Y.
Institute of History and Art To Feb. 28: Watercolors.

ATLANTA, GA.
High Museum Feb.: Amer. Inst. of Architects, Drawings & Models.

BALTIMORE, MD.
Museum of Art To Mar. 5: Cone Memorial Exhibition.

Walters Art Gallery To Mar. 26:
Persian Illuminated Manuscripts.

BOSTON, MASS.
Brown Gallery Feb.: Modern American Paintings.

Doll & Richards To Feb. 25: Bye; Feb. 27-Mar. 11: Rowland.

Guild of Boston Artists To Mar. 4:
Members' Watercolor Show.

Institute of Contemporary Art To Mar. 18: Washington & Baltimore Painters.

Museum of Art To Mar. 26: Art Treasures of Iran.

Wiggins Gallery To Feb. 27: Charlotte Lithographs.

CHICAGO, ILL.
Art Institute Feb.: Van Gogh Exhibition; Chinese Frescoes; Additions to the Oriental Collections.

AAA Feb.: Artists Equity, Chicago Chapter, Exhibition.

Boyd-Britton Galleries To Feb. 28:
Claude Bentley.

Chicago Galleries Am'n Feb.: Clifton, McCaughy.

Little Gallery Feb.: Watercolors by Atsushi Kikuchi.

Oehlschlaeger Feb.: Michael Ursulescu.

Palmer House Galleries To Mar. 20: Chen-Chi Watercolors.

Renaissance Society To Feb. 25: Contemporary American Prints.

CINCINNATI, OHIO
Taft Museum To Mar. 12: Salone di Venezia.

CLEVELAND, OHIO
Institute of Art To Feb. 24: George Gross.

Museum of Art To Mar. 19: Keller Memorial Exhibition.

COLORADO SPRINGS, COLO.
Fine Arts Center To Mar. 26: Artists West of the Mississippi.

COLUMBUS, OHIO
Gallery of Fine Arts Feb.: Beauz Arts Show; Marin Watercolors.

DALLAS, TEX.
Museum of Fine Arts Feb.: 25 Prints by Will Barnett.

Silagy Galleries Feb.: French & American Impressionists.

DAYTON, OHIO
Art Institute Feb.: Art Center, Advertising Art Show.

DENVER, COLO.
Art Museum Feb.: Winslow Homer & Eastman Johnson.

DES MOINES, IOWA
Art Center Feb.: John Stuart Curry; Gladys Robinson.

DETROIT, MICH.
Institute of Arts Feb.: Georges Rouault; "David to Courbet."

GREEN BAY, WIS.
Neville Museum Feb.: Leon Pescheret Colored Etchings.

INDIANAPOLIS, IND.
Herron Art Institute Feb.: Jules Pascin; Early Woven Textiles.

KANSAS CITY, MO.
Nelson Gallery Feb.: Egyptian Studies by J. L. Smith.

LOS ANGELES, CALIF.
Coville Galleries Feb.: Randall Davey; Luigi Corbellino.

Ether's Alley Gallery Feb.: Contemporary American Paintings.

Forayte Gallery Feb.: Regional Sculpture Show.

Hatfield Galleries Feb.: Modern French & American Paintings.

Los Angeles Art Association Feb.: "Artists You Should Know."

Stendahl Galleries Feb.: Ancient American & Modern French Art.

Taylor Galleries Feb.: Contemporary American Paintings.

Vigevano Galleries Feb.: French & American Paintings.

Frances Webb Galleries Feb.: Contemporary American Paintings.

LOUISVILLE, KY.
Speed Art Museum Feb.: Art of Israel; Founders Memorial Show.

MANCHESTER, N. H.
Currier Gallery To Feb. 28: New England Painting & Sculpture.

MIAMI, FLA.
Terry Art Institute Feb.: Contemporary Art Show.

MINNEAPOLIS, MINN.
Institute of Art Feb.: Chinese Ceramics; Alexander Brook.

Walker Art Center To Mar. 12:
Jerome Liebling; Alvin Lustig.

MONTCLAIR, N. J.
Art Museum To Feb. 26: Textiles; Anders Zorn Prints.

NEWARK, N. J.
Newark Museum To Feb. 27: Bridges, Photographs.

NORFOLK, VA.
Museum of Arts & Sciences Feb.: Contemporary Va. & N. C. Painting.

NORWICH, CONN.
Slaters Memorial Museum To Mar. 5: Contemporary Wall Papers.

OVERLIN, OHIO
Oberlin College To Mar. 8: Fashion & Function.

OKLAHOMA CITY, OHIO
Oklahoma Art Center To Feb. 26: Non Sheets; Photography Salon.

PASADENA, CALIF.
Art Institute Feb.: Ejnar Hanson; Thirty Americans.

PHILADELPHIA, PA.
Art Alliance Feb.: Laura Greenwood, Paintings; Chase Wood-Carvings.

Pennsylvania Academy To Feb. 26:
145th Annual Painting & Sculpture.

Print Club To Mar. 1: 24th Annual of Wood Engraving, Woodcuts & Block Prints.

Woodmere Art Gallery To Mar. 4:
Coyne; Members' Exhibition.

PITTSBURGH, PA.
Arts & Crafts Center To Feb. 28: Richard Wilt, Paintings.

Carnegie Institute To Feb. 26:
French Prints from Wiggins Collection.

POUGHKEEPSIE, N. Y.
Three Arts To Feb. 28: Lisa Mangor.

PORTLAND, ME.
Sweat Art Museum To Feb. 26: 67th Annual Watercolors.

PORTLAND, ORE.
Art Museum Feb.: Trends in American Painting.

PROVIDENCE, R. I.
Museum of Art Feb.: French Prints.

RICHMOND, VA.
Museum of Fine Arts Feb.: Healy's Sitters; The Washingtons.

SACRAMENTO, CALIF.
Crocker Art Gallery Feb.: Lawrence Hooper; California School.

ST. LOUIS, MO.
City Art Museum Feb.: Resident Theatre; Children's Bazaar.

SAN ANTONIO, TEX.
Witte Museum To Mar. 1: Texas Watercolor Society.

SAN DIEGO, CALIF.
Fine Arts Gallery Feb.: Yeffs Kimball; Antonio Frasconi.

SAN FRANCISCO, CALIF.
Legion of Honor To Mar. 4: Dorothea Greenbaum, Sculpture.

Museum of Art To Feb. 28: 19th Century French Prints; Latin American Graphic Arts.

Raymond & Raymond Feb.: Tucholski, Woodcuts; Friedlaender, Sculpture.

SANTA FE, N. M.
Museum of New Mexico To Feb. 28: Five One-Man Shows.

SPRINGFIELD, MASS.
Smith Art Museum Feb.: Springfield Art League Jury Exhibition.

SYRACUSE, N. Y.
Museum of Fine Arts Feb.: American Watercolors Shown in Vienna.

TORONTO, CANADA
Art Gallery To Feb. 26: Corot; Arthur Liemer.

UTICA, N. Y.
Munson-Williams-Proctor Institute Feb.: Artists of Central N. Y.

WASHINGTON, D. C.
National Gallery Feb.: American Paintings.

Phillips Gallery To Feb. 28: Louis Schanker; Laughlin Phillips.

Watkins Gallery To Feb. 28: Michael Lekakis, Sculpture.

WEST PALM BEACH, FLA.
Norton Gallery Feb.: Chinese Jade; Chinese Scroll Paintings.

WICHITA, KANS.
Art Museum Feb.: Polish Manual Arts.

YOUNGSTOWN, OHIO
Butler Art Institute Feb.: Samuel Rosenberg; Calligraphy.

NEW YORK CITY

ACA Gallery (63E57) To Feb. 25:
Charles White, Lithographs & Drawings; Feb. 26-Mar. 11: Philip Reisner.

America House (485 Mad.) To Feb. 23:
Craftsman's Contribution to Flower Arranging.

Allison Gallery (32E57) Feb. 19-
Mar. 19: Ada Gabriel.

American-British Art Gallery (122 E55) To Feb. 15:
Grandma Moses; Feb. 20-Mar. 4: John C. Hulce.

American Youth Hostels (351W54) To Mar. 15:
Realistic & Abstract Art.

Argent Galleries (42W57) To Feb. 18:
Schachter; Feb. 20-Mar. 4: N.A.W.A. Sculpture.

Artists Gallery (851 Lex.) To Mar. 3:
Daniel Redson.

Art Student's League (215W57) Feb.: Work of Students in Graphic Classes.

AAA (711 5th) To Mar. 4:
Frederic Taubes, 30 Year Retrospective.

Acquavella (38E57) Feb.: Old Masters.

Audubon Society (1000 5th) Feb.: South Carolina Bird Life.

Babcock Galleries (38E57) To Mar. 4:
Harold Weston.

Barbison Plaza Galleries (101W58) To Feb. 27:
Gertrude L. Berger.

Barzansky Galleries (684 Mad.) To Mar. 8:
Harriet Fitzgerald.

Binet Gallery (67E57) To Mar. 4:
A. Raymond Katz.

Brooklyn Museum (E. Pkwy.) To Mar. 22:
Brooklyn Artists Biennial.

Buchholz Gallery (32E57) To Mar. 11:
Marino Marini, Sculpture.

Caribach Gallery (937 3rd) To Feb. 27:
Chet Lamore.

Carstairs Gallery (11E57) To Feb. 25:
Janice Biala.

Charles-Fourth Gallery (51 Chas.) To Feb. 28:
Group Exhibition.

Contemporary Arts (106E57) To Mar. 3:
Mid-Season Retrospective.

Cooper Union (Cooper Sq.) From Feb. 16:
"All That Glistens."

Creative Gallery (20W15) To Feb. 25:
Sandburg.

Demotte Gallery (39E51) To Mar. 18:
Henry de Lafoley, Irish Art.

Dix Gallery (1690 3rd) Feb.: Portrait Miniatures by Eulabee Dix.

Downtown Gallery (32E51) To Feb. 18:
Raiton Crawford; Feb. 21-Mar. 11: Group Exhibition.

Durlacher Galleries (11E57) To Feb. 25:
Colquhoun, MacBryde, Vaughan.

Egan Galleries (63E57) Feb.: George McNeill.

Eggleston Gallery (161W57) To Feb. 18:
Handly; To Feb. 25: Albert R. Tiburne.

8th Street Gallery (33W8) Feb. 19-Mar. 5:
Charlotte Livingston, Watercolors.

Feigl Gallery (601 Mad.) Feb.: Kokoschka, Vytalici, Soutine.

Ferargil Gallery (63E57) Feb.: French Paintings; From Feb. 27: Parsons School Work Done on European Tour.

French Embassy (934 5th) To Mar. 1:
Balzac & His Times.

Friedman Gallery (20E49) Feb.: Albert Staehle Illustrations.

Rose Fried Gallery (The Pinacotheca) (40E68) Feb.: Francis Picabia.

Galerie St. Etienne (40W57) To Mar. 11:
C. Sou-tu "Suffering China."

Grand Central Art Gallery (15 Vand.) To Feb. 25:
George Brown; From Feb. 28: Leopold Seyffert, Jr.

From Feb. 21: Woldegar Newfeld; Feb. 21-Mar. 4: Byron Browne.

Greiss Gallery (47 Chas.) To Mar. 4:
Feininger Woodcuts, Weber Lithographs, Lorian & Pace Watercolors & Drawings.

Hugo Gallery (26E55) To Feb. 18:
Bultman; Feb. 20-Mar. 20: Leon Kelly.

Janis Gallery (15E57) Feb.: Arp, Tautou-arp.

Jewish Museum (5th at 92) To Mar. 1:
Arnold Friedman Retrospective.

Kennedy Gallery (785 5th) To Feb. 28:
Society of American Etchers, Engravers, Lithographers Annual.

Kleemann Galleries (65E57) Feb.: Eilshemius.

Knooder Galleries (14E57) To Feb. 25:
Impressionist Paintings.

Koots Gallery (600 Mad.) To Feb. 27:
William Bastiotes.

Kranz Gallery (32E57) To Feb. 18:
Penney; Feb. 20-Mar. 11: Kari Schrag.

Laurel Gallery (108E57) To Feb. 24:
Quintet—Paintings by 5 Musicians; Feb. 27-Mar. 10: Conover.

Levitt Gallery (559 Mad.) To Feb. 27:
Zoute; Feb. Major Memorial Show.

Little Carnegie (146W57) Feb.: Paintings of A. S. L. Students.

Little Gallery (Lex. & 63) Feb.: Hubbard; Sprague.

Lipton Gallery (791 Lex.) Feb.: Girard; Gasagnere.

Luyber Galleries (112E57) To Mar. 4:
Gerrit Hondius.

Macbeth Gallery (11E57) Feb.: Group Exhibition.

Matissse Gallery (41E57) Feb.: Dabuffet.

Metropolitan Museum (82 & 5th) To Mar. 19:
4 Centuries of Miniature Painting; From Feb. 24: Vienna Masterpieces.

Midtown Galleries (605 Mad) To Feb. 25:
Zoltan Sepeshy; Feb. 28-Mar. 13: Emien Etting.

Mitch Galleries (55E57) To Feb. 18:
Ault; Feb. 20-Mar. 11: David Moreing.

Museum of Modern Art (11W53) Feb.: Recent Acquisitions; Picasso Prints; Work from Peoples' Art Center.

Museum of Natural History (Cent. Pk. W. & 79) To Feb. 28:
Morse.

Museum of Non-Objective Painting (1071 5th) From Feb. 15:
Group Exhibition.

Museum of the City of New York (5th & 104) Feb.: Photographs by Byron.

National Art Club (15 Gram. Pk.) To Feb. 23:
Creative Art Associates.

Newcomb-Macklin Gallery (15E57) To Feb. 18:
C. Davis Gauss; To Feb. 25: Robert H. White Memorial.

New Art Circle (41E57) Feb.: Group Exhibition.

New School (66W12) To Feb. 25:
Carreno; Feb. 27-Mar. 13: Spiral Group.

Newhouse Galleries (15E57) Feb.: Distinctive Paintings.

New York Botanical Garden (Bronx Pk.) Feb.: Art of Haiti.

New York Circulating Library of Paintings (640 Mad.) Feb.: Old Masters & Modern Paintings.

New York Historical Society (Cent. Pk. W. & 77) Vernon H. Bailey Sketches of New York.

Niveau Gallery (63E57) Feb.: French Paintings.

Passedoit Gallery (121E57) To Mar. 4:
John von Wicht.

Betty Parsons Gallery (15E57) To Mar. 4:
Hedda Sterne.

Pen & Brush Club (16E10) Feb.: Members' Sculpture Show.

Peridot Gallery (6E12) To Feb. 25:
Melville Price; Feb. 27-Mar. 25: Seymour Franks.

Peris Gallery (32E58) To Feb. 28:
Joseph Glasco.

Perspectives Gallery (34E51) To Feb. 25:
Prassinios; Debrue.

Portraits, Inc. (460 Park) Feb.: Contemporary Portraits.

Pyramid Gallery (59E8) To Feb. 28:
Ashby, Alcoppey, Gordon.

Rabun Studios (510 Mad.) Feb.: Don Turano.

Rehn Gallery (683 5th) To Mar. 14:
Arthur Schneider.

Riverside Museum (310 Riv. Dr.) To Feb. 24:
Associated Artists of New Jersey.

RoKo Gallery (51 Greenwich) To Mar. 22:
All Media Group Show.

Rosenberg Gallery (16E57) To Feb. 25:
Weber, Knaths, Rattner.

Salpeter Gallery (36W56) To Feb. 28:
Prescoes by Lumen Martin Winter.

Salmagundi Club (47 5th) To Mar. 3:
Watercolor & Sculpture Show.

Scalamandre Museum (20W55) Feb.: Silks of the Harmonists; Ecclesiastical Vestments.

Bertha Schaefer Gallery (32E57) To Mar. 4:
Norman Daly.

Schaeffer Gallery (52E58) Feb.: Old Masters.

Schultheis Art Galleries (15 Maiden Lane) Feb.: Old Masters.

Sculptors Gallery (4W8) Feb.: Sculpture Sale.

J. Seligmann Gallery (5E57) To Feb. 25:
Constantine Kermes.

Serigraph Galleries (38W57) To Mar. 4:
Bernard Kohn, Robert Kiley.

E & A Silberman Galleries (32E57) Feb.: Old Masters.

Statler Gallery (33 & 7th) Feb.: Modern Paintings.

Van Diemen-Lilienfeld Galleries (21 E57) To Feb. 17:
Kopf; Feb. 21-Mar. 6: Lucette Henseux.

Village Art Center (224 Wav.) Feb. 20-Mar. 10:
Scenes of Old New York.

Catherine Viviano Gallery (42E57) To Feb. 15:
5 Italian Painters; Feb. 21-Mar. 11: Kay Sage Paintings.

Weyhe Gallery (794 Lex.) To Mar. 8:
Edward John Stevens, Jr.

Whitney Museum (10W8) To Mar. 16:
Edward Hopper.

Wildenstein Gallery (19E64) To Feb. 25:
Rembrandt.

Willard Gallery (32E57) To Feb. 25:
Lee Mullican.

Howard Young Gallery (1E57) Feb.: Old Masters.

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